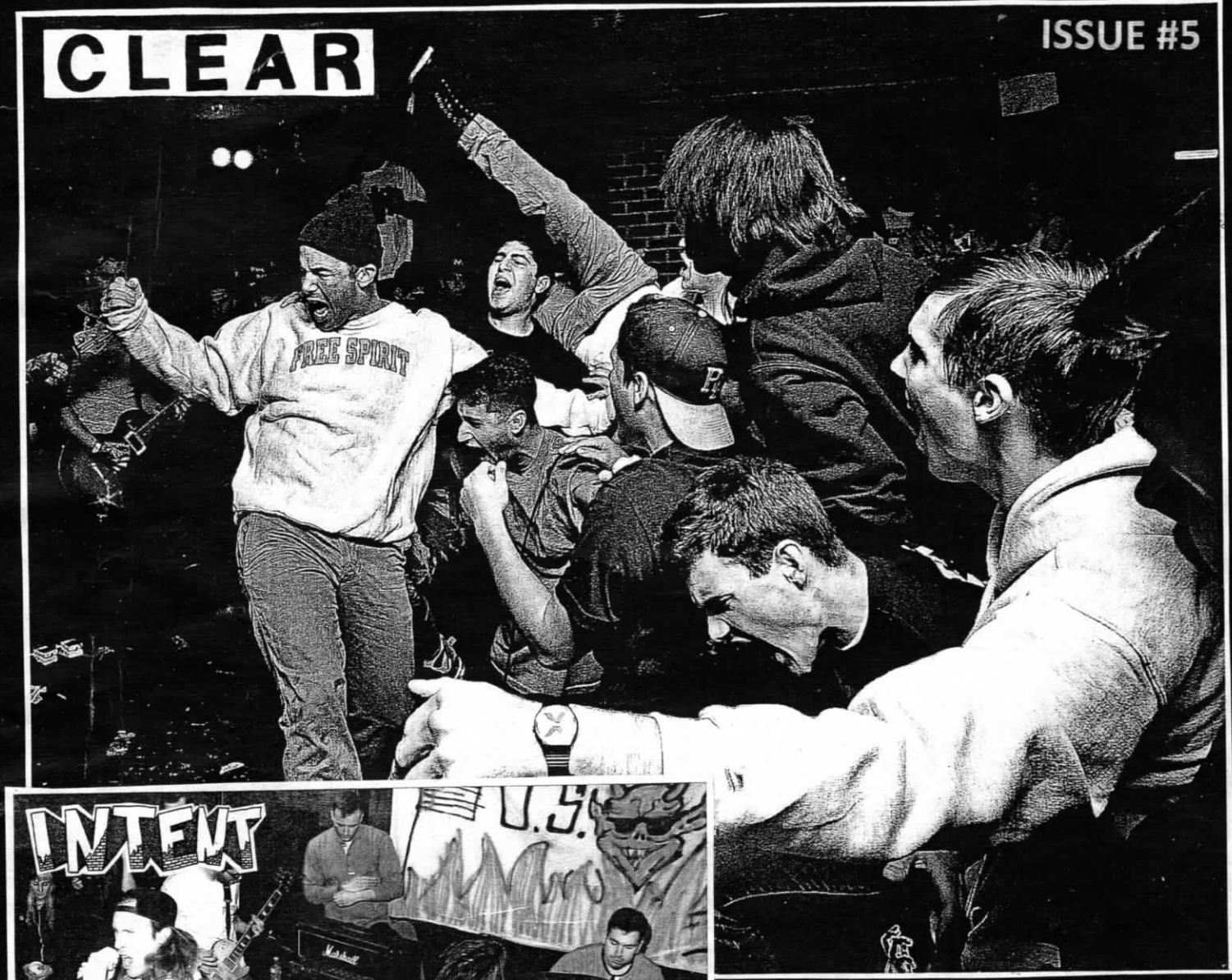
MOSHER DELIGHT

ISSUE #5

CLEAR



INTENT

VIOLENCE TO FADE
UNITED STANCE
SOULSIDE

PLUS TONS
MORE
BADASS SHIT

MOSHERS DELIGHT

ONLY SHOWING WHAT'S WORTH KNOWING

5

"I returned, and saw under the sun that the punishing riff is not to the classically trained, nor felicitous pitting to the Crossfitted, neither yet the silver sleeve to the affluent, nor yet Warzone hats to men of cranial distinction, nor yet favour to women of Warzone; but all manner of cool shit come inexorably to them all."

Welcome to Moshers Delight fanzine, issue 5: the first Anthology. Some of you know who we are and what we do. Some of you are about find out. Some of you will come to care deeply about Moshers Delight. Some of you will, for various reasons, come to act as if you do. Some of you will eventually produce ephemera that imitate Moshers Delight. Some of you will mosh for Demolition and leave it at that. Some of you are boys, some of you are girls. Some of you are my parents.

What I want to say in this space is that, whereas INTENT's guiding ethic is "No rules," Moshers Delight's guiding ethic is "A few guidelines." To wit:

1. In the main, MD consists of a series of one-page printed artifacts — one side of each one-pager devoted to reviews of recordings by current hardcore bands (usually four such reviews, sometimes five); the other side featuring an interview with a current hardcore band. Often there's also centerfold image that is truly sick.

2. The interviews and reviews are curated such that Moshers Delight represents music and personalities we believe to be worthwhile. We aren't interested in ridiculing or deriding anyone or anything. Anyone or anything that invites nothing beyond ridicule or derision will not appear in Moshers Delight.

3. We did not sell or make available online any of the first four one-pagers, and we're not about to start. To be clear, the present issue is an Anothology, and that's like a whole different kettle of fish. Moshers Delight Anthologies, which you can expect to be released at half-year intervals, give or take, will collect all reviews and interviews that appear on all the one-pagers that come out between Anthologies. But, again, the loosies will always be a non-commercial, no-money-down kind of thing and will always be distributed hand-to-hand at shows and record stores etc. and included in mailorder packages from the likes of GIVE, Intent, Ancient Heads, Demolition, and whoever else volunteers to distribute Moshers Delight via the postal system.

1

INTENT

2

CLEAR

3

UNITED STANCE

4

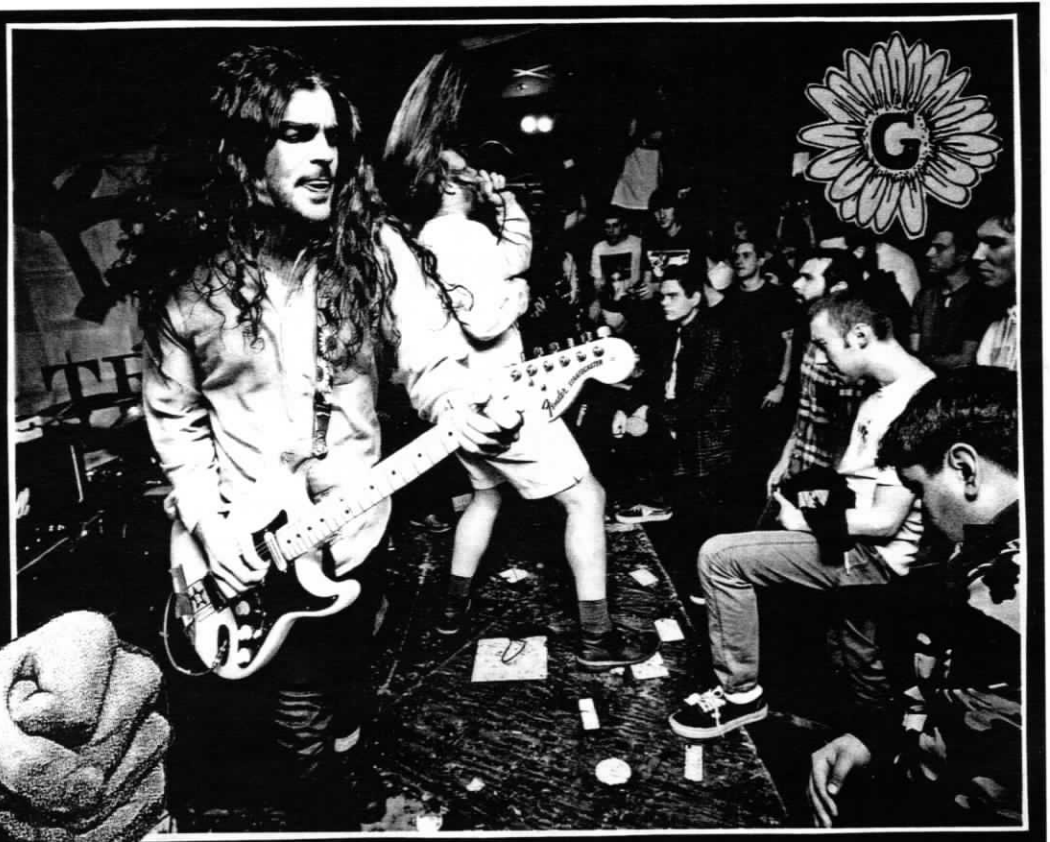
VIOLENCE AGE

4. Moshers Delight exists because everyone involved in its production believes that current hardcore is great and important, and the primary purpose of the one-pagers is to give current hardcore bands their due, but we're not going to do that disingenuous thing that you sometimes run into where the past is taken to be at odds with the present and that there's some kind of zero-sum push and pull happening between the classic bands and records that we all love and the stuff that's happening today. We don't see it that way. An ill double-page spread on Metallica or Don Fury's lepidoptery hobby enriches the world, as does a thoughtful interview with Clear or Stick Together. A reunion set by an NYHC luminary, no matter how lame or ill conceived, can be ignored if it deserves to be ignored; its occurrence doesn't prevent anyone from simultaneously enjoying another thing that's maybe more contemporary. It's hard enough as it is to find and appreciate cool shit. Moshers Delight is about making that process easier, not harder.

There you have it: The 95 Theses of Moshers Delight, conveniently numbered 1-4 for easy reference. Now, if you'll indulge me, I'd like to interrupt this introduction to Moshers Delight and take a moment to big up Moshers Delight.

The first time I tried to participate in zinemaking was one day in 2003 when Simp and I convened an editorial meeting in our apartment in Ottawa, and in a spiral-bound notepad wrote down ideas for "columns," "recurring features," "essays," "long-form conceptual interviews," and "granular scene reports." An hour later we were watching Trailer Park Boys, never to revisit the idea.

The second time I tried to participate in zinemaking was 11 years later when Crucial John sent us an email: "OK, we're going to do a one-page zine called Moshers Delight. There will be four demo reviews on one side of the sheet and an interview on the other. We'll pass it out at shows and include them in mailorders. Who wants to review what?"



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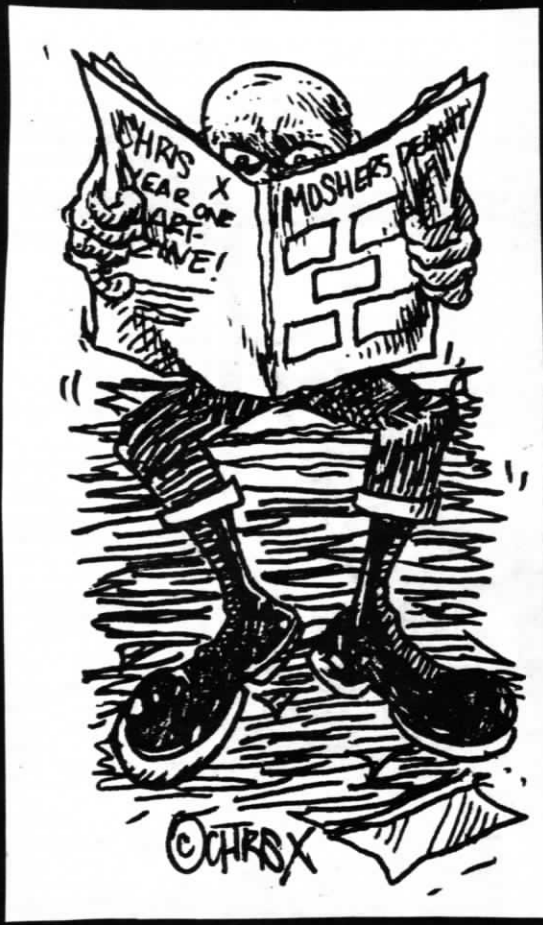
I imagine that other historic breakthroughs in the annals of excellence, such as for example the wheel, were devised along the same lines. While some of us were trying to build hovercrafts with Stone Age tools, John was whipping his cedar-plank wagon fleetly about the steppe, getting hell of shit done.

Thank you to John for knowing the difference between "talk" and "do" and thank you, Moshers Delight reader, for your interest.

-LaForge
Toronto, Ont.
March 2013



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SEND DEMOS TO

MOSHERS DELIGHT
1326 NEWTON STREET NE
WASHINGTON, DC 20017

MOSHERS DELIGHT

WORLD WAR 4

first of all i used to think that standing out in a pit of equality through ill advised moshing was the highest form of machismo. i have since had an attitude adjustment. every time a dive bomb drops on this demo a virgin gets decherried. i now know that mankind was meant to last. read not another line of this review; i demand you to appeal to gregs senses to get porter to fly porter and let the beat drop on saturday night with ww4. he surely wont be in AC.

have you ever heard the expression of "when worlds collide"? looking back, 2012 will be known as the year of several things if not for the release of the $7+postage demo which brought the most significant collab of our generation.
sure everyone likes an (the) underdog, but we also like authenticity. i admire most parties that stay the course with the core ("but ill always respect, the paths you [others] take"), so when theres a figure that's reliable, someone to count on, thats someone you can invest in. ww4 aka the investors group, lead by porter, whom i cant help but wonder if he has extrapolated wall street situations to kenmore squares makes solid on yet another deal.

i cant rememeber the last time i heard so much reference to friends, backstabbings, and having the final word. oh wait, yes i can. it was when the michigan wolverines were division one champs. when i first heard the demo i lingered on every cuss, and mentally slammed to each rhythm. it is so melodious in fact, that each hymn is perfected into verse one cannot help but gaily hum the words "talking shits just not cool". these songs make demonstrating ones dissatisfactions of the shortcomings of others seem like taking candy from a baby.

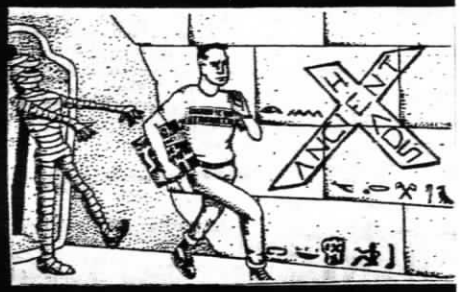
INTENT

What kind of a band starts off their demo with an explosion? an american band, thats who. the kind of band that originates from a country that has a-bombed-a-nation. face up to it.

here we have a demo with a trio of songs that amount to the time it takes you to bring your chunky soup to a boiling point. zizzack the demi (shirt) god assures us that with his omniscience, "he is not like any of our kind". he wishes to share his point of view by making us see the (fucking) light.

lets just make things crystal and set the record straight that this one of the better demos of the year. with the kind of momentum they've built upon, having had some big shows under their belt, an appearance here in toronto, and the ahc comp #2. Be on the look out for the artist responsible for their band page in the comp book. he also did a poster for give.

the highlight on the demo for me, is also a viewpoint shared by my dear colleagues on the No Barneys (#thisisapromo) forum. the song thats gonna make a name for this band in their early stage is friendship. am i wrong?



ANCIENT HEADS VOL 1 & 2

aging heads enhance your word power. surround yourself with them and learn a thing or two, or three. this band started off as something that I wasnt sure if it was ever going to have the legs to transition from a pet project to step on stage and be as impactful as it deserved to be. simp and laforge drafted the talented emmett from demotion, and yanked jay straight from the O.R., ya like it so far? they tapped the talent pool that exists north of the city, and had @arbysdrink conceive of the most inconceivable crypt for an aging head to be buried in. genuflect.

each volume consists of 3 songs that clear mir said reminds him of rancor. i dont disagree with him. rather than trying to pinpoint an untapped vein of hc's past via chanelling a vibe ancient heads tackle what simp makes reference to in his lyrics via my out of context quote "the same old shit". this is no frills presidents choice hc with a voice that has finally decided to speak out and xpress outrage. our war wrote a song about 50 years of collective straight edge - ancient heads must be in and around that neighbourhood. won't you be my neighbour? not that this is a pissing contest but it is noteworthy.

I wanna go on the record and say that the tune outrage is gonna be their top 40s hit. Both demos pretty much clock in and around the suggested cooking time of a bag of popcorn. 3 minutes is just not good enough. I always make a point of cooking every last kernel in the bag, so I think that in the future aging heads should not have such little faith in the attention span of the youth of today and perhaps add a song or two on their next release. Some people swear by less is more, but my M.O. is the more the merrier (MTM). Remember that.

If straight edge means I'm better than you, ancient heads give it a twist and swear that their straight edge makes them look more youthful than you. Their latest demonstration cassette comes under the spiritual guidance of j fury, and it is not without his trademark sound as heard in other recordings. I will defer to the music for the last word of this review and bid you adieu "take control".

FREE SPIRIT - REHEARSAL TAPE

words cannot express how cool it is that FS did this little diddy. in the years to come FS will embody more than approx 10 songs. they represent an attitude that reaches further than the confines of s.e.h.c. it has been beaten to death that s.e. bands preached to the choir. look around. FS captivates an eclectic audience. aside from having illustrious style, the band is not copping a 'tude, or standing hard on potentially empty promises. the appeal with FS for me is they are a bunch of fun lovin criminals, just being honest with themselves. they roll up to the hc table and free themselves of any pretenses.

now to assess some of the songs...we get a solid go! from gil, some backups from the artist on drums and a blunt closing line of 'i will never give respect to you', thats a nice way of saying, hey, fuck you buddy...and a quick nod to warzone in case you missed it. additionally, we get a few more new tunes to whet our appetites and inspire more backdrops for snoop and other crazy conjurations from open minds of gil and co. can i just say it here that i wish ryan 'hootie' hudon was still in FS? another stand out track for me is the tune up and down (+/-). this one is more of a down n out butt kicker, with some fast rolls, and a slow down into what i like to call the victory mosh. gil exposes himself with lyrics that deal with the struggle of meeting someones expecations. to prevent spoiling all the new songs for you, ill just say how the bass line on could i? is really fun. youll know what I mean.

having addressed gils thought provoking lyrics we'll go to a commericial, and then come back to unite (the world embarked remix) and nod to josh p's legacy of rampage and close with the looped sound of gil calling audibles on an o-face via cave bear...dan's song fucking go. the one thing i always loved about some of the loc bands is the interchangeability of members and songs. i cant tell you how many times i heard greg say whats that noize, i think i just heard a dump truck..." that being said FS intro a cover (spoiler not incl) by a current loc released band, and that makes me smile because behind the scenes, shit aint always perfect but theres still a lotta love and respect for eachother to play your brother/sister(?) band and dont give the competition as civ sang of it, another thought. the cover selection is pur-fect-a-mundo cuz fs played this song live and it got ancient head laforge out of his seat. theres another song at the end of this, but sometimes things are best left unsaid.

All reviews by Mike the Mosher
intent photos by James Willett

PLEASE MAIL ALL DEMOS TO MOSHERS DELIGHT
1328 NEWTON STREET NE WASHINGTON DC 20017

INTENT

HISTORY

INTENT started out between Gil and Alex back in late summer of 2011 with the idea to do a New Breed comp styled band. It originally began with just the two of them jamming out together, Gil on guitar and Alex on drums. Mob Mentality, the band I previously played guitar in, had just broken up and I mentioned to Gil I wanted to do a band again. So when Gil asked me to sing I immediately agreed without hesitation because I knew those heads were on the same wavelength as me. We had been friends for awhile and always had a good time shooting the shit and talking about hardcore, specifically NYHC. Gil came up with the name Apart, since that's what we wanted to be... apart from the popular trends in hardcore today. We all liked it but that name was taken by a band currently playing shows so we started brainstorming for another name and came up with INTENT. We knew this name was already taken but it fit our style perfectly... honest and determined, and it had a total New Breed vibe. We then got DFJ on drums and Decker on bass, and 4 songs were fully written and recorded by CC at the Paincave in November 2011. I came up to Boston to practice in the first week of December with the whole band and was back up there in the middle of January and early March recording vocals. I ended up re-recording vocals at Developing Nations in Baltimore, MD with Kevin Bersten in June 2012, and that take is what's used on the demo and comp song. The demo dropped on tape shortly after the recording was fully mixed and mastered. DFJ and Decker parted ways with the band so we recruited our good friend Chad aka DHD from So Cal to be the new permanent bass player. Our mainest man Kenny from Free Spirit also agreed to fill-in on drums for us. With this new lineup we played our first show in Baltimore on November 3rd and then second/third shows the following weekend in Toronto at Not Dead Yet fest.

BEST CURRENT SCENES/BANDS

-Boston: Great scene with tons of shit going on in almost every aspect of underground music. We love Rival Mob, No Tolerance, Free Spirit, Step Forward, Waste Management, Boston Strangler, Peacebreakers, and everything else going on in the New Scene.

-Toronto: Omegas is one of the best bands on planet Earth straight the fuck up. Spoiler is in a new band called United Stance that is ill as shit too. Shout out to the Ancient Skinheads, hands down the best artwork I've seen in years. Greg Benedetto da mah fucka.

-Underground Railroad: The first hardcore scene ever. Shout out to Harriet Tubman aka the first punk and momma of HR and Earl. Brothers and sisters breaking them shackles and chains to hold each other down and achieve their common goal. Unity in its purest uncut form. Peace n luv.

STAND FOR

Popeye's chicken strips, Miller tags, DHD eating a chicken nugget out of a water fountain, Gil's coffee and grapefruit diet, Adow's tattoos, Kenny aka the illest "sharp dressed man", Sam's Triple B treehouse of pain and pleasure, based god LaForge's tits for eyes and nipples for pupils, Cappo's Air Jordan 1's on the cover of BDTW, Inside Out rats hanging out in the trash cans at 1328 Newton, Perlin's half-cut Murphy's Law shirt in the Thompkins Square Park video.

STAND AGAINST

Italian bootleggers, TTD, the aggression (It will not stand maaaannnn!)

DISCOGRAPHY

We self-released a 3-song demo tape called "No Rules" in mid-October 2012 featuring incredible artwork by Kenny Fontaine. 200 were pro-dubbed and about 100 were done by us. We also have a song called "Blinded" on the AHC2 comp out now on Triple B Records. Future plans are to put out a 2nd tape demo and another comp song.

5 RECORDINGS THAT INFLUENCE INTENT AND WHY

-Breakdown 87 demo: Bad ass ill mosh no filler hard as fuckin' rocks
-Raw Deal 88 demo: Hard yet good melodic vibes very unique joint
-Warzone Some Records tape: THE holy grail. HARE KRISHNA!
-Straight Ahead Breakaway 12": Good fast beat good structuring no wild blast drums straight punk beat
-Cro Mags Before The Quarrel demo: Dirty sewer fuckin' apocalyptic street joint good metal/punk fusion

WHAT DID YOU EXPECT FROM INTENT AND WHAT DID IT TURN OUT TO BE

I went into the band with only these simple expectations: to play music I love and tour with some of my closest friends... and that's exactly what it's turned out to be.

FUTURE

We plan to put out a second demo tape with 5 songs on it in 2013. Also another song on a comp that our friends from New Brigade are putting together next year.

FIRST FEW SHOWS

Baltimore, Nov. 3rd: Real ill show with a bad ass lineup at CCAS put on by our dude Anton. Quick and to the point, great crowd reaction, lots of energy, good banter from everyone. Shout to Chris X Wilson, Ryan Wilson, and based god LaForge for being there. Great first show.

Toronto, Nov. 10: Last minute set at the Tranzac right before Free Spirit was supposed to play. Set was so impromptu that we were playing 60 seconds after the idea of playing popped into our heads. We were down Adow at this gig but kids moshed and sang along during every song. Shout out to Mike the Mosher. Excellent second show.

Toronto, Nov. 11: Played at the Tranzac again with Mindset and Ancient Heads. This time with full lineup and banner hanging behind us ready to shut the game down. Sound was full and raw. Less mosh than the previous 2 shows the crowd was just observing and analyzing the band which is cool.

FAITH/VOID

Zizzack: Faith... OG youth crew band, ill logo

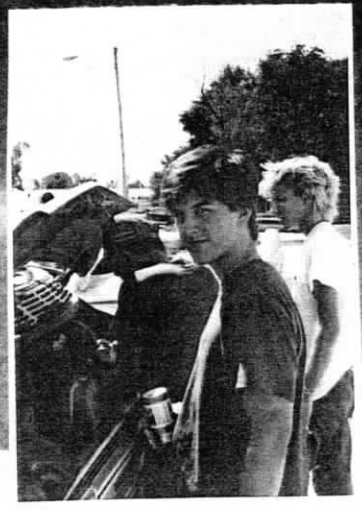
DHD: Void... Wilder, crazier, kookier, loonier

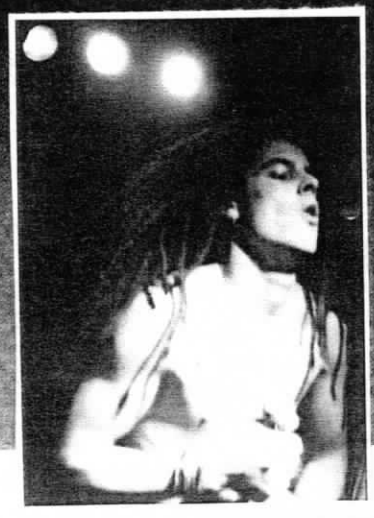
SoulSide

Alexis Bobby Johnny Scott

At the beginning of the Soulside tour in 1989, it was apparent it would be our last. With 2 months in the US and 4 months in Europe, we played over 100 shows. And in a sense, the recording of Hot Bodi-Gram, just outside of Amsterdam, was the last show of the tour. Many of the songs were composed along the way at sound checks and experimental portions of our live shows. All the energy from the tour went into the recording. It was a great way to express all the things we had seen and felt along the way. The European leg of our tour took us to the East Block where we were the 1st US band to play in East Berlin and 3 cities in Poland. It was 6 months before the Berlin Wall fell. We went as far north as Oslo in Norway and as far south as Thessaloniki in Greece. We played in Croatia and our shows in Bosnia and Kosovo were canceled because of the rising tensions in the region. This was one year before the horrible war there and the breakup of Yugoslavia. We drove right through Kosovo and had a hard time driving around Albania to get to Greece. The checkpoints were intense. In Rome we played in a squat that was a former army fort on the outskirts of town. When the police tried to take to take it back, which happened from time to time, the punks simply locked the gates and dropped the bridge over the moat. We played a show with 5 bands for the equivalent of $5 and Soundgarden played the same night in a club for the equivalent of $20. Needless to say, we had the crowd at the fort. In northern Spain we stayed with anarchists in the Basque Country, where they had a longstanding independence movement. In Oslo we participated in an anti-fascist rally on May Day. People filled the streets with signs promoting their various agendas. The fascists wore white jumps suits and the communists wore red. The squat we played at was bombed by the fascist party a week after we were there. Even with all our adventures, tensions were rising in the group, especially about the direction of our message. I was experiencing a lot of resistance to specifically mentioning the political and social issues I was involved in at the time. Unfortunately we were growing in different directions and I was in a separate camp all by myself. I always felt that the lyrics should represent the whole band - they were getting sick of doing interviews about Mumia and veganism, so I acquiesced making my references more vague. I could see the potential of value in this approach. Sometimes a message can get out better when you're not putting it right in somebody's face.

After we got back from the tour we had a couple weeks off and then our last two shows. The 9:30 Club and then Ft. Reno 2 days later. The 9:30 Club show was the last one with a nice controlled sound system. The very last show at Ft. Reno was outdoors and it was always hard to get a good sound there. At the 9:30 Club I can't remember who played with us (maybe somebody's comment could straighten me out), but it was a charged set. We played as hard as we could. The very last show at Ft. Reno was with Fugazi. It was nice to do it there since it was in a park most of us had grown up near. It was a fitting end to the kids we were when we started. It was also probably one of the largest gatherings of people Ft. Reno had ever seen at the time. This was a city funded free concert, which was part of a weekly series of shows throughout the summers in NW DC, in our neighborhood. Members of Fugazi were also tied to this area. The high school most of us went to is across the street. It was a fitting end. We split on good terms. I moved to Boston and started 7 League Boots and the rest of the guys moved to NYC and started Girls Against Boys. I was glad to move on, as the punk scene was going mainstream and I wasn't going to work for a multinational corporation. The DIY ethic was good for me. In Boston I broadened my musical and spiritual horizons, only to move back to DC a few years later to join Rain Like The Sound Of Trains and then Sevens, with my brother.





GOD CITY

This is God City
This is love parade
This is Mr. Fuckers last rites
There are no names
There is no pain
These walls have been pissed on
the train is leaving

God City is about DC. It was a song Scott developed on the guitar over the course of the tour as an instrumental. We developed the lyrics spontaneously in the studio. We each contributed a line, even our roadie. The dark exasperated nature of the song reflects well how strange it was to grow up in DC. The federal government has all those monuments and stories as if it was the greatest nation on earth. But while we were growing up there, homelessness was at a new peak. There were always groups of people bundled up, sleeping on the steps of so many of those temple-like structures. It was easy to see something wasn't right. The tourist town aspect with all its glitz and glitter only hid the harsh realities of the dirty city and the evil politicians running the country.

WHAT DO YOU KNOW ABOUT THAT?

Life on the rooftops, saw the sun and the moon
Lost the core of the city, lost the concrete so pretty
bore the hope and the pity, forged the trust--pity
Saw the TV eyes in the mirror and mind reflect
truth and lies of the life outside and reflect the life
inside me
I want to see to believe, gimme a miracle
Conscience demands my truth

These were lyrics I wrote in Boston. I moved there to go to college between Soulside tours and ended up living there for 7 years. The scene was different, but I enjoyed it a lot. I was constant street-skater and ended up getting involved with a few local bands, roadying for Slapshot a few times. Soulside had played there with the Henry Rollins band earlier so I had met a lot of people from the scene. 7 Seconds, Youth Brigade and the whole BYO Showcase played there my first day. The Descendents stayed at my apartment, as well as the Ex from Amsterdam. (Years later, my band there, 7 League Boots, played a lot with the Mighty Mighty Bosstones and Bim Skala Bim. Their horn sections backed us up at live shows. One time a totally unknown band at the time named Pearl Jam, opened for us at a show with the Lemonheads). Being in college in Boston between Soulside tours was a mind-wrenching experience. College really seemed like a sham in a lot of ways and I was looking for ways to apply the passion and knowledge of the incredible DIY movement we were all a part of. Maybe touring had made me antsy, but sitting around reading "major authors" in class was not my cup of tea. Luckily I had Howard Zinn, author of A People's History Of The US, as a professor and many speakers to see and meet, including Bobby Seale, Angela Davis, Abbie Hoffman, Noam Chomsky, Chuck D. when he spoke at Harvard and more. There was a lot going on and I was soaking it all up. So, back to the lyrics... My friends and I used to hang out on the roof of my apartment building . From the roof, we could see right into Fenway Park on game nights. But my mind would always sway from the spectacle. I would find myself trying to figure out the constellations or the path of the moon. The sun as the Soulside logo was significant because I've always felt the pull of Nature, opposing our immediate man-made surroundings. This song is about being drawn out of our normal reality, realizing we are part of a huge cosmos. It was a reaction to apartment life and how cave-like we can be with TV's. College was filled with armchair intellectuals, creating so much verbal drama, with the subject of the day being driven by the media. I wanted to see something, maybe even a miracle to wake people up. Our minds have so many ways of thinking. Hope, pity, trust - our conscience is the link to a greater understanding of the issues at hand.

PUNCH THE GEEK

Punch the geek, ego speaks
Boys fun needs boys gun
No need to aim I'm right here
No matter what I'm in, No matter what I'm on
The air about your head
Sweet sun of a bitch

Boston was a pretty tough town. Even in the pit at shows, their style of slam-dancing was rough. Out on the streets, being punk and/or having dreads was not easy in the '80's. MTV hadn't made all the styles mainstream yet, not by a long shot. Having bleached hair meant you were a "faggot," having dreads meant "nigger" in some places. Even in the black community dreads were something to challenge, as Afro-centricity was still soon to come with the Malcolm X ball cap craze that Spike Lee prompted with his movie on Malcolm. I can truly say that MTV changed everything, as once alternative styles became more popular, me and my friends weren't getting jumped all the time. This song speaks to the bullying that leads to gun violence. It's a confidence game where guns play the ultimate role. The battle for male dominance is dangerous, especially as it plays out in our personal lives. It starts when we are kids and for some follows a frightening evolution into their adult lives. What always struck me was the mental struggle of the bullies. So insecure, striking out at others - they are pitiful men. If you look them smack-dab in the eyes, they'll often take a step back. Although... sometimes it's just enough to rile their anger. We were most often confronted by fists, so our skateboards provided ample defense. Only once or twice were knives involved. One night though I was jumped by 12 guys on the subway. When things started getting trickier and guns started showing up, I was able to step out into the Soulside tour. Some of those scraps I had in Boston left a lasting impression on me.

CLIFTON WALL

Lipstick lies but looks so good and tastes so bad
Heard about the good life on the radio, Come up on the best
Monuments in view, Rock on high
where does the money come from?
You take the bay and I'll take the sky
your head in the sun
Smarter people will do dumber things
Clifton wall, no need to advertise
No slogans apply, Just say now
Can't beat the view, It's a buy

Clifton wall is a place in DC, right next to a high school where at the time of the song's writing, people bought and sold crack cocaine (the "rock on high"). It's next to a couple housing projects on a big hill overlooking the monuments. It's eery at night with the monuments lit up in the distance and hooded characters doing their trade in the foreground. Scott (guitarist) and Johnny (bassist) moved into a group house a couple blocks away, so we were in the area a lot. "Lipstick lies, but looks so good" was a graffiti piece I passed daily when I lived in Roxbury, in Boston. I attached it to the beginning, as I thought if fit the sentiment of the rest of the song. Back to DC - the drug trade is so easy to demonize, but the causes have to be looked at. The reality is that most poor people living in the US face discrimination in the workplace, in the hiring practices and moving up the ladder, once they get hired. Most are completely shut out of the potential for economic stability, while images of "the good life" are displayed all around them. People have to do something to pay the bills. I'm not condoning the choice to deal crack, but with deteriorating economic conditions in that neighborhood, the biggest growth industry for any entrepreneur was all too obvious. It's really horrible that crack-cocaine garnered higher sentencing than regular cocaine. The prison system is now full of these petty criminals, while the ones making real money off of the drug trade are allowed to remain below the radar of the media, so outside of public scrutiny.

SHUDDER TO THINK...
·IT WAS ARSON· 7"

SNIZ
·DOWN·7"

IGNITION
"ANGER MEANS" +
FIRST 7"

7"
US $2.50 FOREIGN $3.50 AIR $5.

SAMMICH RECORDS

SOUL SIDE
FIRST LP

LP
US $5. FOREIGN $6. AIR $10.

SOUL SIDE

NEW SLOW FUCKY

Dignity in the steps of the down
Over the hill fly over the town
Meet me in the safety zone
What does my time do for you?
Social social let's be social
Don't want to spoil the day
We can cut the grass at your place
I'm in the mood for one too many ideas

The title had nothing to do with the subject matter of the song. This song and "New Fast Fucky" were written in tandem and named before they had lyrics. One was slow and the other fast. They were named after an inside joke we had after being approached on the street in Amsterdam to see a "good" show that was "real fucky fucky" according to the gentleman offering the invitation.
The lyrics show my reaction to a realization of being in a somewhat exalted position as a traveling musician, college student and a middle class kid in general. I recognized much more dignity in the walk of the downtrodden people of our society. The upper classes all over the world have "safety zones" to reside in, not affected by or even seeing the struggles of most of the world. I was at the cusp of adulthood here, wondering where I would fit in, finding new people and new ways of thinking. I found my social time in activist circles mostly, in a search for the best way to approach the issues I was concerned with. As someone who grew up somewhat between the races, taken for both black and white by different people, I was possessed with race politics, especially surrounding the legacies of colonialism and its continuing tendencies in the western world. Grass is hopefully an obvious enough reference as I moved away from alcohol completely, enjoying other ways to expand my mind. I found my reasonings with others in this state of mind to be a lot more fruitful then the belligerent parties I was avoiding. Rasta elders were coming into my life, helping me overstand certain world phenomena and how a spiritual/historical approach to life could quell my restless mind.

PEMBROKE

It's the time for the break life baby
soon come happy good life itchy
itchyooo
Let's talk of honesty but crooked Peter's bugging me
Can't wait to live my life
Can't wait to get the pictures back
Don't disappear

This was a song about feeling trapped in a situation you're not comfortable with, but still need to see through. The tour was getting long and I was more increasingly left out of the band's late night hangouts. I was happy to go find fun in what ever town we were in, but after a while it was wearing on me. I was ready to move on, to be free from this "itchy good life."
Crooked Peter was a character in a book I read as a child. He was the one always stirring up strife. He was symbolized by one individual in particular in my life at the time. I was ready for the tour to be over and to figure out where I was going to make my mark. Getting "the pictures back," referred to being done with the tour and the strife.

HATE MUSIC (Johnny lyrics)

Rocks don't sweat, neither does skin
nailed to my chair so I don't float away
make me watch that kiss
I'm content with no problem
I never asked for a problem

Johnny (bassist) was getting his aggression out on this one. It was about his feelings with a certain relationship in his life. This was his first lyrical contribution and I wanted to do it. I could relate to feeling stuck in a situation that was painful.

NEW FAST FUCKY

Pick up the stones that you left behind
another way I will not find
Too many mouths, too many hands grabbing my toothless head
Walk through the bones, kick through the stones
Just give me that easy introspection
It's all so clear to me
Step over nowheresville it's all history
Pass it over to me

This imagery came from the catacombs under Paris. After our show there, we visited the underground tunnels lined with the bones of thousands of dead bodies from the time of The Plague. You could pick up skulls and walls were made of the stacked bones. It's a song about reconciling the past and realizing that one day we will all be like those people, whose bones were there for us to step over. Our lives will be gone and our descendents will be left to wonder what we did for the world. With the past it's easy to point out mistakes. In the present it's easy to make light of it all, until the challenges of the future grab us into another reality. I was ready to stop joking around and to do some work.

KILL

i want to take you to new york
its going to be a big party
i want to take you to new york
its going to be a big jam
then she said take me west
you know i dont believe it
then she said take me there
you know i dont believe it
then you can take me to hell
then we can get in your car
and we can roll it into chicago
just like it should be
it's all a party to me
it's all a party
yeah that's a party to me
yeah you can take me to hell and back
as long as you do it now

I can't speak on this song except to say that it was more or less an early Girls Against Boys song. I was glad to step out of the spotlight, but unfortunately this song made it clear Scott was moving on.

BAD SHOW

Try to thrive but I know there's competition
Naked attention but you love everyone
You see me, I see right through you
we love each other when were down
were never down

This is a song about conflicting with friends. Unfortunately it was both about Soulside and the DC scene itself at the end of the '80's. After a bunch of touring, we played a show with a couple DC bands and the vibe was sour. There were all sorts of jealousies going around, which rattled me. The scene we were part of was all about sharing - shows, equipment, critique, styles, everything and anything. The bands were there for each other through thick and thin, and it was mostly thin. Now that Soulside was getting recognition, there were some folks in our midst who held that competitive spirit, even within the band. It was a big disappointment. Popularity at that time was not so much about media hype, since punk was still underground. Bands then made a name for themselves by touring and networking, before the internet. All connections were shared, so there was no room for jealousy. It was about doing the work and popularity had a lot more to do with how long you had been around. The back up vocals by Scott (the guitar player) display well the competition going in in the band at the time. As he sang "we're never down," it was my belief that he was trying to contradict my lyrics. I didn't object, because I felt it fit the flavor of the song. We were writing these songs on that last tour and as tensions rose, we tended to work it out in the music, even in the live sets. I felt that these tensions could create some great songs, as they usually do in all the bands that have classic conflicts between the lead guitar player and the singer. Unfortunately our conflict was too great to continue making music together, but I think it made a great album

A LOVE SUPREME

When I see the black snow it makes me sad to know
pushed aside with the misunderstood
legs covered on the hill never running again

This song was our resolve, where all tensions could relax. When we played it live, it always had a soothing effect on rowdy crowds. When we first created it, I was transported to another level. I had a vision about an old friend who had died, and he was buried in the hill we used to run on. The emotion matched the feel of the song. The reference to black snow has to do with the fact that it was winter time and all the discolored snow from the cars' exhaust was still hanging around the city - such a contrast to how pretty it looks when it's new. I thought this was a good metaphor for life in a lot of ways. The title was a reference to one of our favorite compositions by John Coltrane. It was a tribute.

BLACK FLAG

Can you describe the cirumstances and feelings that were around during the time when you joined the band? I know you have told this story a million times but im curious about the whole evolution of you discovering black flag and then finally joining the band. Was Chuck mad at you, was there left over bad vibes at all? Was Bill there before you? Do you remember your first show for black flag?

So the punk rock scene was quite small in the late 70's and early 80's. Of course I knew Black Flag, had been to their shows, and they had seen me play at shows. I had been in several bands around town, and was playing with Dez at their practice pad starting to form what would be DC3 when this all happened. I did not know that Greg had decided not to have Chuck play with them any more. Greg and Bill were practicing all the time at the same practice place (in turns out without Chuck). Henry called me and asked if I wanted to go down and jam with Greg and Bill after DC3 practice. I was floored by the news about Chuck, but Black Flag was my favorite band at the time, so flattered and excited too. We jammed once and they asked me to join that night. We discussed the difficulties of my plan to finish my fourth year at UCLA, and they said they would work around my schedule. Chuck was still living/working at the "office" so when I went over there things were courteous. I think he even told me explicitly there were no hard feelings. Certainly that became more evident as time went on. He is an amazing guy. My first show was a party in someone's garage. It was a nightmare for me, all I remember is that my right hand froze up and I could barely play. Since that day I have never played a gig without warming my hands up.

Recently Chuck Dukowski took credit for a number of early flag tunes previously credited to Greg Ginn. You were obviously Chucks replacement, do you feel like other members of flag were fairly credited to their contributions to the band?

This may seem like a cop-out, but I really do not have an opinion. In most bands, the collaboration element has to be boiled down into songwriting credit or percentages thereof. I do not question however Chuck's assertions. My experience with Chuck is extremely positive, so I have no reason to doubt his claim. My experience in general was that Greg did bring the ideas to the table, and in many cases drove his ideas home.

In various tell-all style biographies of flag, Dio-era Sabbath and his early solo work are credited as being influential to the 83-86 flag aesthetic. Do you feel this is accurate?

Not really. I mean we listened to that stuff and cranked it on the PA when testing it before shows. But Greg (the primary songwriter) listened to as much Grateful Dead and jazz as he did that stuff. I was a bit late to the table of course, but by the time I got there it was pretty clear what the intent was. We wanted to drive every single note/beat into the listener's brain as hard as we could. It didn't have to be fast, or a certain style, it just had to be RELENTLESS. Ground into the listener as if we were taking a hammer to their face. Well anyway, that was my perception. The instrumental material contains clear examples of where those influences would be completely off base. And yet the theorem of grinding it in still applies ... way more so than on a jazz record, or a Grateful Dead record. And the BF record In My Head started as an instrumental record that Henry put lyrics to ... so ...

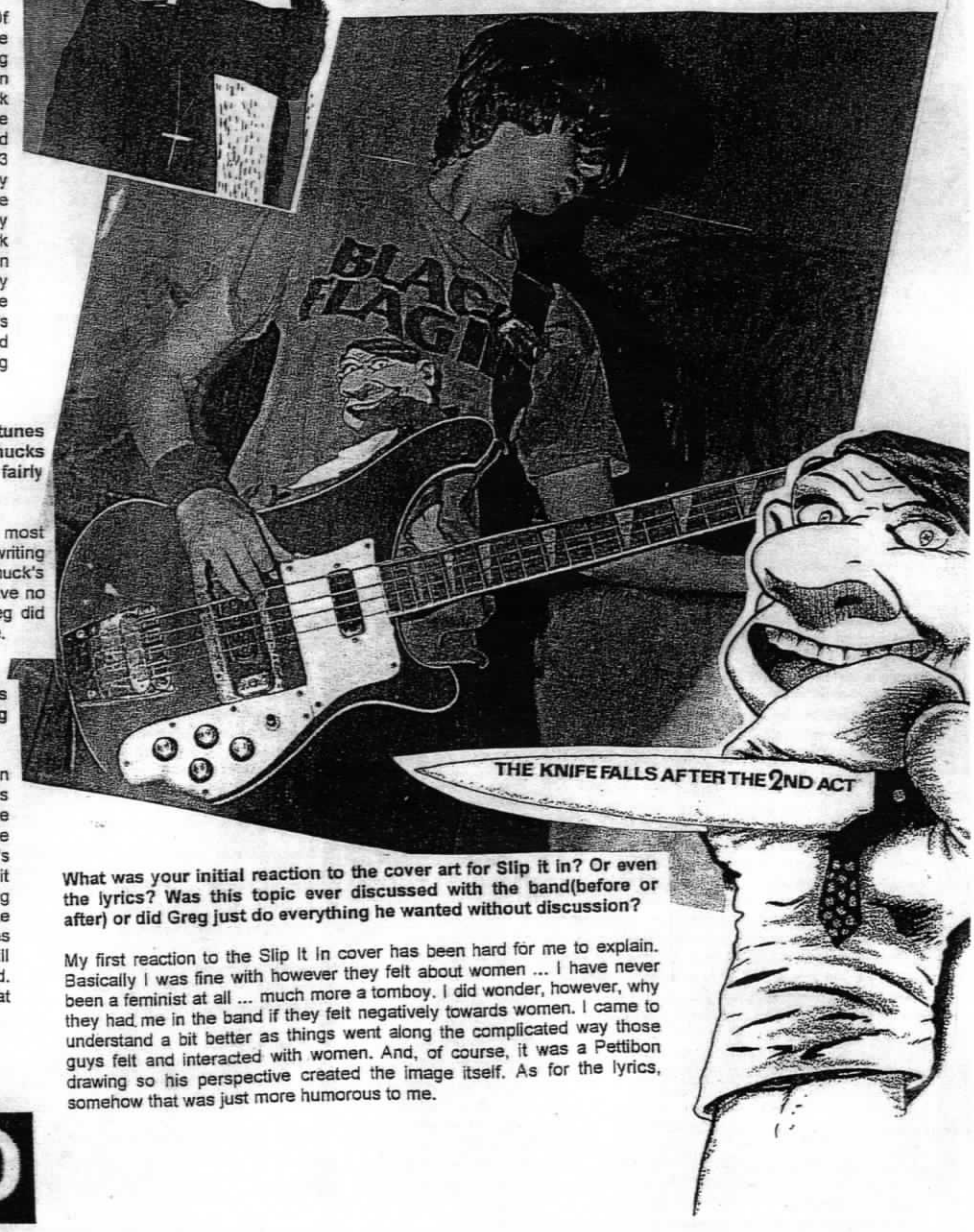
IN MY HEAD

Midway through your time with the band, your style of dress seemed to change and go for a more madonna look. I have always heard this was a deliberate change commanded by Greg. Was the truth behind this?

Ha! Shows how far off people can be. What happened was that right after Anthony joined we were doing a photo shoot, and I slightly dressed up for it. Henry made the remark that it would be cool if I got decked out for a whole tour, and I said it would just take a little money (remember there was not much of that for anyone at that time). It was a group decision to give me the money (I think $200). I then worked with my sister in law Hellin to come up with my "style" which was partly Madonna but couldn't be quite so girly and bright (my edict). So we went with a royal purple in my hair, lace, heels, etc. And I made it a rule that I was never "not dressed up" the whole tour. I actually took a bit of crap for it. More than a bit.

Can you describe your first recording experience? Was it for Slip it in? Had you been in a studio before this? Was it always an easy/hard process for black flag in the studio?

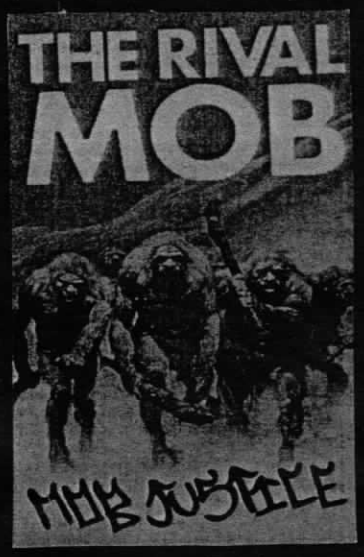
My first recording experience was for Family Man I think. It is a bit of a blue and Slip it In was not long after. Slip it In recording was more grueling, a 24 hour lockout to get the basic tracks done. As always I had mid-terms or some shit going on at school. My right hand was very problematic as it was the whole time and is to this day when I play certain kinds of music. I had been in the studio before, but of course, nothing quite like this. It was quite difficult always to capture the live energy in the studio. It was an ongoing challenge to keep the heaviness but also generate some speed/energy. We often opted for more heaviness if we had to choose. Live the adrenaline is very useful to get the appropriate balance, which is why the live records captured something the studio ones did not (in my opinion).



What was your initial reaction to the cover art for Slip it in? Or even the lyrics? Was this topic ever discussed with the band(before or after) or did Greg just do everything he wanted without discussion?

My first reaction to the Slip It In cover has been hard for me to explain. Basically I was fine with however they felt about women ... I have never been a feminist at all ... much more a tomboy. I did wonder, however, why they had me in the band if they felt negatively towards women. I came to understand a bit better as things went along the complicated way those guys felt and interacted with women. And, of course, it was a Pettibon drawing so his perspective created the image itself. As for the lyrics, somehow that was just more humorous to me.

MOSHERS DELIGHT



RIVAL MOB - MOB JUSTICE PROMO

its time for some negative nancy stuff for a sec. lotta bands preach unity, sxe, etc...but the mob has remained on their throne with tongue in cheek remarks on the scene, and a cooky sense of humour. that element has remained a constant from the nbc mayhem days. radigan was interviewed for a song by song review in emmett's zine 'we gotta know'. any fans of the band will want to chase that down to add to their collection for more of what you would expect from the man. def some bits in there that will make you chuckle while youre reading on the can.

cool to see we get an actual intro song. the rest of the songs are fast, chunky, have dive bombs, and are pit inducing. any reason why we don't have lyrics for the song boot party in the lyric sheet? is it cuz they say "nazis"? highlights on this for me are "be somebody" and "fake big". lots of f words in the latter song.

ive always thought that its a bit ballsy to drop a promotional tape of your music thats about to be released on a full length. kids that hear it can decide before hand if its worth their money...what difference does it make now i guess when you can google search and find the recordings on some blog from russia. what this tells me is that these boys have utmost confidence in their music, and are reaffirming that theyre calling the shots. get this tape like i did, if its not already souled out via revstore. just an FYI, but im telling you now that the rev store is going to shit the bed when preorders are scheduled, so i tell you what, take a number after me, and just take your time with preorders alright? alright?

DEMOLITION

Demolition crank out 4 songs (plus an intro) of no frills NY-influenced hardcore in the vein of the Altercation demo/'87 era Breakdown/B.O.D era Madball/good era SOIA. What sets this demo apart from the majority of the NYHC wannabes out there is that it does what most (read: pretty much all) fail to do: capture the spirit of the source material. A quick example: the demo's final track "United We Stand" sounds like it should be on "The Way it Is." High Praise? Yes. But facts are facts. "We're not always together but we're never far" front man Bob 'Edge' Martin spits in your face (and all over Emmett's laptop). And that is exactly the vibe here. No tough guy posturing. This is a unity joint. Rumor has it that the music was recorded live off the floor with a RockBand mic, and the vocals were screamed into a computer screen. Sounds like a winning combination to me. Spoiler's Taggart inspired skinheads on the cover just scream "Breakout!" No "Skinhead!" though. These five friendly boys are edgemen from the 'burbs. You're probably wondering how something so good can come from a place like Barrie, Ontario. I don't really know either. Probably because while everyone else in their hometown was collecting E.I., shitting out yet another kid, and dropping out of alt school for the fourth time, the Demols were busy studying WNYU sets, coppin' fresh gear off eBay, and eating exclusively at Subway. Too bad for you the demo is long sold out. Fortunately, The Internet. Do yourself a favor and get it from here: HYPERLINK "http://blankstarehardcore.bandcamp.com/album/demo-2012" http://blankstarehardcore.bandcamp.com/album/demo-2012. A 7" titled "World Gone Mad" will be out soon (blankstarehardcore.com). Rumor also has it that there will be a limited number pressed on 'Blood and Coffee' colored vinyl. We'll save that story for another day.

CLEAR

The release of this demo, which as I recall came for better or worse by way of Bandcamp, was a fairly big event. I for one had been checking for it. At Triple-B Showcase 2011 — the weekend of which consisted for me of twenty (20) hours' driving, seven (7) hours' gig attending, two (2) hours' sleep on hardwood, three quarters (0.75) of an hour's sleep on ceramic tile, and twelve (12) hours wandering around in a not-hard-to-account-for-under-the-circumstances fugue state — Clear had played their second set. They had opened with a Bold intro on some "This song is also called" shit and had ripped the venue up pretty handily. The musicians played to my semi-catatonic ears with striking cohesion for being such a new band, and Pat Flynn seemed to enjoy singing for an audience who didn't expect extemporaneous profundity out of his every between-song utterance.

So anyway there I was on Bandcamp. The demo opens with a quickie track called "Nobody's Fool," which I really dig because it exemplifies one of the magic powers one acquires when one decides, whether on a teenage whim or after half a lifetime's worth of deliberation, to front a hardcore band. I'm talking about the ability to give new life to banal figures of speech by reinfusing them with the real meaning and ability to connote that they long ago lost. I was 14 when Paul Newman's 1994 Oscar grab *Nobody's Fool* was released, and even at that tender age I knew enough about society and its fucking bullshit to laugh at the rank cynicism of such a title, juxtaposed as it was with the image of 70-year-old Paul, who in his flannel and seed-company meshback is meant to engender some vague impression of hard-won Greatest Generation wisdom and smalltown-U.S.A soulfulness. Fetish pornography for white people, in other words. But Clear's "Nobody's Fool," like "Wise Up," "Chip On My Shoulder," "Don't Tread on Me," and "Free At Last" before it, takes the straw of linguistic detritus and weaves the gold of sincere but positively directed anger. Hardcore does this better and more convincingly than any other "art form," by the way, and that includes Warhol and his goddamn soup cans.

The second song "You Still Here" starts 11 seconds in with a mosh in the "Sike" tradition that was probably ghostwritten by the Matrix, and you're off to the races in full confidence that the balance of the demo will not steer you astray, as indeed it does not. The best song is "Pain Chain," a singalong stomper that proves another interesting-for-about-ten-seconds truism about HC, particularly the N.Y.-inspired/straight-edge kind: We come for the speed and the abrupt tempo changes and the ignorant riffing and all that but we stay for the uplifting mid-tempo joints that, let's face it, would be most palatable to John Q. Pop-Music Listener.

The Clear demo gets three and a half Royal Farms chicken tenders out of a possible three Royal Farms chicken breasts, where one breast is equivalent to one and a half tenders.

VIOLENT FUTURE

I was asked to come out to rehearse with and I guess try out to sing for this band sometime in 2011 when the members were reconstituting after the breakup of Bad Choice. But unlike some other punks I could name I don't have Negative FX potion coursing through my system at all times — though I like them just fine — so I said thanks but no thanks. In respectfully declining the invitation, I did the world a favor so monumental it's written about in "thou"- and "hast"-packed sentences in the book of Genesis. Christian, who was formerly best known as the editor of Pains fanzine, stepped in on vocals and proceeded to deliver the decade's best X-Claim/Taangl-school performance by a non-Carmsman. If you like old Boston, if you like the Bad Choice demo, if you like U.K. tuff stuff like *The Boots Go Marching In*, you'll damn sure like Violent Future.

My favorite part about this demo (which as of this writing is about to be a 7" on Painkiller) is how relentlessly bleak it is from soup (lyrics and song titles) to nuts (cover art). I respect the band that commits whole hog to an aesthetic and is able to present it as something other than a for-effect contrivance. In other words, the darkness, blackness, and brutal worldview represented on this tape seem actually to accord with legitimate beliefs — beliefs based on actual good-faith observation of the real world — and not just with a shallow desire to look like bad motherfuckers. But I wasn't born yesterday, so I'm sure the latter has something to do with it too.

VF has a self-titled 7" coming out soon on Slasher Records, a Toronto label run by noted Jordan IV wearer Matt Bickle. You can hear a tune from the record by searching "per laforge want hear #verydark joint future turn off lights violent jay no pay internet chris bratton" in Bing. Do so on the double 'cause they're now on another level and about to be running the black-jeans scene.

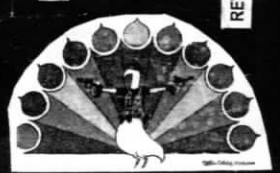
Violent Future gets three and three-quarters out of the five or so girls in army jackets drinking tall cans on the sidewalk outside the gig.

Greg's drumming gets two Mr. Jims out of a possible six Mr. X's, which don't get it twisted is actually a very respectable score.

PLEASE MAIL ALL DEMOS TO MOSHERS DELIGHT
1328 NEWTON STREET NE WASHINGTON DC 20017

CLEAR PHOTO'S TAKEN BY REID HAITHCOCK

REVIEWS BY MATT LAFORGE, MIKE THE MOSHER, AND SIMP



CLEAR

BACKGROUND

Clear started one summer afternoon three years ago in the back of a Sprinter van while at a fest deep in the woods of Belgium. After being snubbed by a group of certain Western-European scenestars who didn't want kick around a soccer ball with my Yankee ass, I returned to the van defeated when I opened the door to find Pat listening to *Break Down The Walls* in the loft alone. After talking about the failure that was my venture into Belgian culture and the excellence that is '86-'87 YOT, we took our respective situations and combined them to hash out a plan to start a no bullshit, pissed off, straight edge hardcore band as soon as we returned home from tour. Fast forward a few months and we had compiled a lineup of Steve on bass and Kenny on drums. The first draft of songs for the demo were written at that initial group practice in February of 2010 and the rest of the demo came to be at our second practice the following December. Fast forward another year and we played our first show with YOT in Connecticut.

DISCOGRAPHY

As of now we have a six-song demo on tape and 7" and a live set or two floating around via our friend Sykes and Crush Records.

5 RECORDINGS THAT INFLUENCE CLEAR

Minor Threat - s/t: This is really a no-brainer--every straight edge hardcore band/kid/well-wisher should regard those eight songs as Canon.

Ståläg 13 - In Control: California's answer Minor Threat, and not just by locale. The approach on In Control is a little more slick, but the musicianship makes up for the comparative lack of rawness/intensity.

Chain Of Strength - True Till Death: True Till Death essentially took the best of the aforementioned records and added a dash of spite that truly epitomizes the feeling of being disappointed by those who were once looked up to but have since eaten their words.

Hands Tied - s/t - i know we were both chatting up a storm about how great this 7" is when discussing what bands to be influenced I think the o.g. plan was to do just four songs like this 7" - but, that turned out to be a harder task than planned for. those four songs just work so goddamn perfectly together and the brevity of the record is so goddamn on point. Real in & out. I know that in terms of demo length that, at least for me, the HT 7" was a model.

Free Spirit - 'Be Yourself' - although uncool to use a contemporary as an influence, we don't care. everything FS had (demeanor, music, message, etc) was a big influence for me. I loved the marriage of simplicity and heartfelt approach to Free Spirit. I think that demo brought a lot of bands and kids down to earth and showed people that hardcore doesn't have to be this giant production or ensemble in order for it to be great.

STAND FOR

Straight forward thinking and living, individuality, humility, resentment, simplicity and straight edge. Be clear about your motives. We believe a certain lifestyle works for us and thats that. YOUBEYOU!

STAND AGAINST

Perfection and exclusion. I try not to be close with people who believe in those two things and they are not welcome in a clear pit

FIRST FEW SHOWS

The first few shows went as well as the first few shows for a band without any recorded music can go, really. It felt great to finally play fully-developed songs that started as shitty voice memos being bounced around the eastern seaboard a few years ago, and to receive positive responses to those songs on top of that made the whole process worth it. Playing those first few shows without any music to give to anyone due to a series of unforeseen occurrences was aggravating, but hey--better late than never.

BEST CURRENT SCENES/BANDS

DC/Baltimore as a joint entity is the strongest it has been in years and is steadily reestablishing itself as a hardcore force. Chris Moore, Anton, and the Free Staters have really done a commendable job of securing venues and bringing out a lot of people to some great diverse shows in the area. Aside from Give, Coke Bust and TUI who are all international household names, I'm really stoked on Intent and True Head from DC and Praise from Baltimore who are poised to release the best LP of 2013.

FUTURE

At the time of this interview we have the Triple-B showcase coming up at the beginning of December then an east coast weekend in January with Intent. If Pat ends up surviving grad school then we may have another record by summer 2013.

FAITH/VOID

The Faith

WHAT DID YOU EXPECT FROM CLEAR AND WHAT DID YOU GET

Since everyone is involved in so many other projects and we live all over the place, Clear was intended to be a very low-key project that hardly ever played out. Now after a relatively busy 2012 with a demo, nine shows and a botched California weekend under our belt, the world is at our mercy.

Any human with fucking ears likes Metallica
-GENE MELKISETHIAN

METALLICA

When Metallica fans talk about the best Metallica album, it always leads to a discussion of when they started to "sell out" or "get soft". They'll talk about which album had more of an influence on metal, or music as a whole. They'll talk about Burton. All valid points, but it doesn't work that way for me. Metallica records were playing in my home before I even knew how to spell, let alone debate the evolution of music. Metallica albums to me are childhood memories, visceral music that identified me as an outcast in a small town. Which one is my favorite? I don't know, they all sounded pretty good when I was pointing the speakers at my crazy religious neighbours wall. They sounded good blasting in my walkman, riding my bmx around, shooting a pellet gun at traffic. It was never "dude, check out Cliff's bass solo". I didn't know. It was just, "dude, put on Metallica".

At 31, I can discuss the albums like a reasonable human being, but it'll never beat how I felt about them at 11. I remember liking "Fight Fire With Fire", for two distinct reasons. It was the toughest song title I'd ever heard. It sounded like something the bad guy would say. And I liked playing it because I could trick wimps into thinking I was listening to soft music, and then the riff came in. Hell yeah. So there you have it, my favorite Metallica album is Ride The Lightning, and you're a wimp.

-SPOILER

There were heavy bands in '84, there were fast bands, there were catchy bands, and there were technical bands, and there were guys all through metal that could play faster, heavier, and more complicated than Metallica. But I don't think anyone brought it all together as well as Metallica. Everyone knows this, there's no secret about it. Millions of people still go to see Metallica because at one time they reached the highest highs of perfection. We all know they can't play like that anymore, but still all these people hold out hope that they're going to catch just a glimpse of the magic. Metallica, is one of the special breed of bands, (along with Aerosmith) that at one time was the best band ever, and has managed to become the worst of the worst of the worst bands ever. Ride the Lightning is the ideal. A lot of rock journalists think like... Rubber Soul or Between the Buttons are the ultimate intersections of artistic expression, memorable classy songwriting, and youthful brash rhythm and blues. If there's a thrash metal equivalent (and I'm not sure there needs to be, but if there is...) it's gotta be Ride the Lightning.

-CC

The best Metallica record is Kill 'Em All. Guys in my band will all point out how the next three records are way more dynamic, and I agree. To me though, those don't match the intensity, the sheer animalistic energy of the debut. It's the most "raw" and "punk" of any release, and as cliched as that sounds, listen to Motorbreath and tell me that's not accurate. Read the lyrics to that song and tell me Hetfield's not firing bazookas from the gutter, calling you out, challenging your manhood. The breakdown on Whiplash rivals anything on Reign in Blood. The solo on Jump In The Fire, are you fucking kidding me? Not to mention the anthemic, apocalyptic ode for the ages, The Four Horsemen. Anesthesia (Pulling Teeth) reaches a level of poignancy and emotional depth unmatched on any future Metallica release, save for (maybe) To Live Is To Die. When it's playing I see a movie in my head where I'm at my grandfathers funeral, or maybe the wedding of an old friend. To me, Kill 'Em All is the perfect synthesis of early 80's thrash, punk, and even classic rock. Throw in some D&D style, swashbuckling fantasy lyrics and boom. Metallica may have gotten soft, like oyster in a slot machine soft, but once upon a time they were a giant 2x4 with nails sticking out everywhere. Come with me and remember when. It doesn't get any better than this and it never will.

-BRAD HYRA

KEA mainly for the recording/production, but I think master or puppets has better songs. Nevermind, I'm listening to KEA now, and it's better on every level. I'll tell you this much anyone that thinks Ride The Lightning is the best is just retarded so don't even bother quoting them. ride the lightning is like a wet blanket compared to MOP. RTL just sounds broken when I listen to it. The coolest thing about is it that RTL stands for Rick Ta Life

- JAMES RITTER

Kill em All. That LP is rad cuz they're still working in the NWOBHM style of shorter hit song-writing, which I prefer over the longer songs. Garage days is a total piece of crap - the beginning of the end. They've been dorks for so long now it's almost too hard to remember the nuclear bomb they dropped on the entire music scene from HC/Punk to Alt to metal to mainstream, EVERYONE had to stop what they were doing and figure out their place in the new world of Metallica

- CHRIS BRATTON

METALLICA

I would take KEA as my favorite record. It may not have the songwriting that RTL or MOP has, but it is one thing that no other Metallica album after it was - RAW. To me this was my hardcore before I found hardcore. It was gritty, mean, and sounded so goddamn badass. I like 'Tallica's progressive side, but this record (for the most part) is just a full on assault of GOAT status riffs. It also contains the illest thing Metallica has done, which is let Cliff truly shine by giving him his own anthem, Anesthesia.

-EMMETT MORRIS

Metallica's best record is Ride the Lightning. I do love Master of Puppets but the album is less intimidating and the riffs just aren't as belligerent as they are on Ride the Lightning. Kill 'Em all is probably my second favorite actually because the band sounds like bad ass little street rats who drive around in a 60's corvette bashing up their neighbor's mailboxes. Anyway... from the opening brain grinding riff and Hetfield's demonic vocals, Fight Fire With Fire would have been enough reason alone to prefer Ride The Lightning over any album but when that song immediately flows into the title track and is then followed by From Whom the Bell Tolls it just confirms the number 1 title without a doubt. I can't think of any other record that tops those 3 songs in a row much less another Metallica record that achieves the same feeling. Fade To Black may be the ballad of this record but it's probably their best. After a brief nap Metallica returns with Trapped Under Ice which features one of the heaviest musical transitions I've ever heard at the 1:50 mark. Escape sounds so fucking sweet because it's almost like DIO era Black Sabbath or Iron Maiden which is pretty unique for a Metallica song...the fade out ending with the sirens is pretty bad ass too. Creeping Death sounds pretty responsible for "Best Wishes" era Cro-Mags which is a good thing in my book. Call of the Ktulu actually sounds creepy and has by far the best lead guitar Metallica ever recorded. Master of Puppets may be more "musically sound" or whatever people nerdier then me have to say but it sounds too self aware and overly orchestrated to be the best metal record in my opinion. Slayer are pretty bad ass and Megadeth rules but Metallica were the best metal band in 1984 and Ride the Lightning is still my favorite metal record in 2013. If it sounds "broken" to James Ritter it's because he can't handle all of those bone crushing riffs.

- AHRON REINHARD

James Hetfield was a huge influence on my style of guitar playing. I never cared for their leads much (sour grapes to some degree); Metallica's power was in Hetfield's right hand... and all that overly complex and precise downstroke chubb-chubb-ing is very fun to write and play. Strange, but for a band I love so much, i only really like 3 of their albums. Kill 'em All is not one of them. It's ok, kind of amateur, pedestrian in a way. What I like about it is remembering what was happening when it was on the boom box: long days of skating in sweltering east coast heat. But any number of bands would illicit the same recollections (Merciful Fate, Dag Nasty, Rites of Spring) The $5.98 E.P.– Garage Days RE-Revisited start to finish was such a great record when it came out. I can't understate that. Refreshing. My third favorite... It also built up some serious anticipation for their next album. Unfortunately, "And Justice for All..." only reminds me of my own disappointment in hearing it for the first time. Never had much interest in anything past that (...though death magnetic is not bad) Backing up, the two albums I never tire of are Master of Puppets and Ride the Lightning. Puppets is like a brutal, relentless, militarily-precise maneuver from start to finish. They had honed their sound into a mortar-proof tank, climbed in, and in a focused and very methodical way they crushed everything. Listening to this album makes me feel invincible and mean. Ride the Lightning has all the intensity of Puppets, but not the discipline or focus. It's all over the place: a Metal and Hardcore pig pile. It's less military action, more bar fight, like they're grabbing anything in reach (bottle, chair, pool cue, anvil, Minor Threat riff, Iron Maiden harmony) and using it to devastating effect. Trapped Under Ice is the pinnacle of this sound. Nowhere near as dark as Puppets, Lightning is almost enthusiastic. Listening to this album makes me feel invincible and... happy. It is hands down my favorite Metallica record.

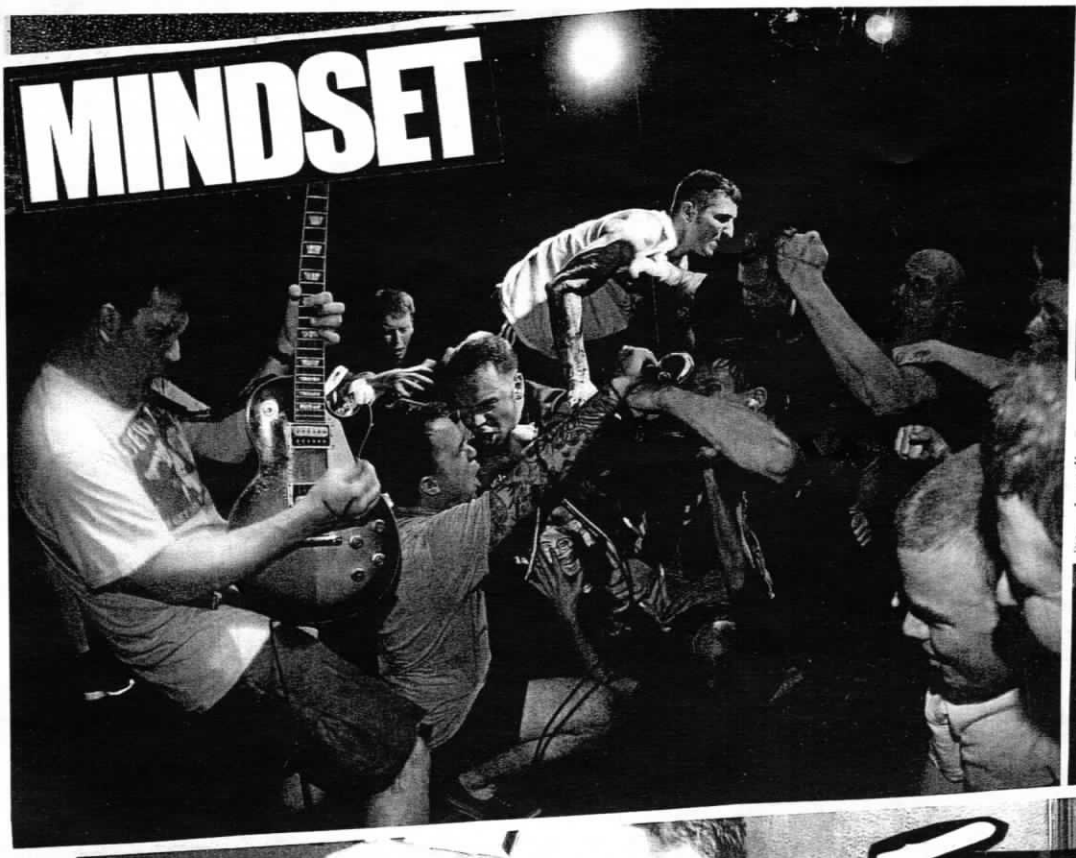
- JASON FARRELL

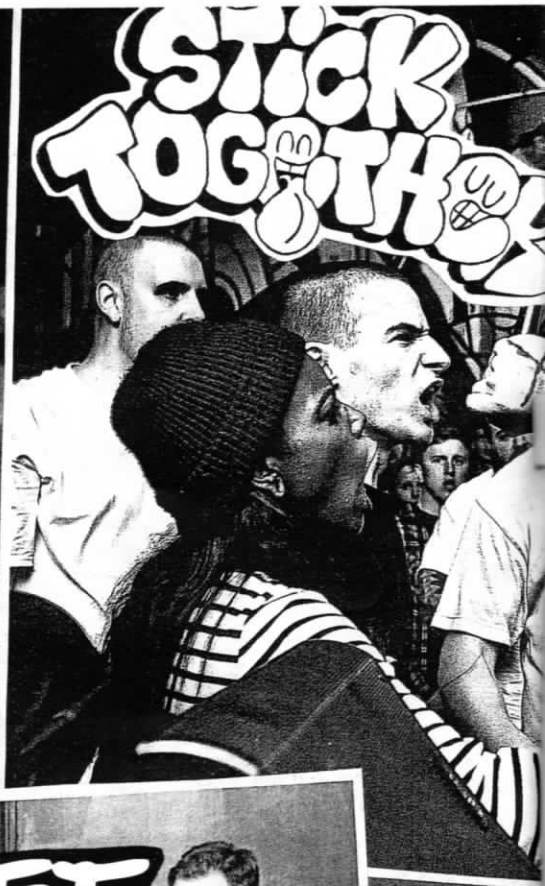
KIRK HAMMETT
Lead Guitar

CLIFF BURTON
Bass

LARS ULRICH
Drums

JAMES HETFIELD
Rhythm Guitar/Vocals





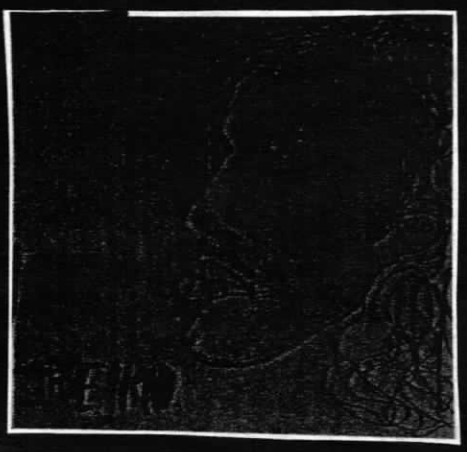
SELFISH
WONT TALE NO MORE
FIGURE U OUT
COMP
CASTING DOWN

STAND AS I
RAN SONG
IMAGES
CONTROL YOU
UP+ DOWN

FS INTRO
COULD I ?
UNITE
BE URSELF
FREE SPIRIT

NAILS
Violence
WASTE
MANAGEMENT
HOAX

MOSHERS DELIGHT



UNITED STANCE

the promo tape that was given to me, mid set by ceo of blank stare records, matt finner, features only 2 songs, but still showcases a good sense of stance. we hear multiple vocal styles from kev the rev, with his split personality adult crash. the 2+2 songs are about equal parts 8 ball in a sock meets brown bagging some beers in the alleyway before a show. the music is here is fast, with a high BPM, but it knows when to slow things down for a creepy crawl. united stance knows how to pick their spots, of whom the members are all very fine tuned.

i suspect this was worked on in j fury's kitchen by himself mad men style, and the others were hand picked by spoiler, due to their accomplished backgrounds for the live enviroment.

the tape that got passed around at the ndy concert had the songs: p.o.v./your mind, and it's up to you. i've also received two instrumental songs that are called confusion and united stance anthem. the artwork on the tape though goofy, is still pretty clever. you get a liberty

TRUE HEAD - 6 song promo

It has already occurred to you of late that the Washington, D.C., scene is right now the strongest it's been in 17 or 18 years, and now, wouldn't you know it, here comes yet another Beltway Banger. True Head proffers some instantly addictive post-hardcore vibes. The guitars are sumptuous; the melodies, resplendent; the vocals, refrained. The record's most transcendent aspect is the way in which it leads you in its early stages to believe that, where rhythm is concerned, you're in for a resolutely sex-free proceeding, only to blindside you with some such certifiably lascivious hop and/or bounce as is in evidence at the beginning of Loose End, which leads off side B. So that all of a sudden, and out of all account, you find yourself mentally panning in tight. soft-focus closeup across the peaks and valleys of imaginary women's bodies when you had expected for all the world to be pondering chorus pedals and alternate tunings.

I'm shit for describing what music sounds like, but what I can say is that this is one of those records that makes you want immediately to listen to all the stuff that it reminds you of — and then to listen to another bunch of stuff that the stuff you were initially reminded of reminds you of. After ripping through these six songs two or three times I took my iTunes on a walk to remember, starting off with True Head's first cousins: Dag Nasty, Empire, The Earth is Flat, select cuts from Daydream Nation, etc. Then I spent some time with the extended family — Jawbox Novelty, Catherine Wheel, Seaweed, "10,000 Things" by Green River off the Deep Six comp — until before I knew it I was up doing late-night hot knives with that Drop Nineteens LP Delaware from, what, 93 or so? Remember that one? I know all the veterans of the 120 Minutes era (known as the City Limits era up here in Canada) will feel me on that. The key takeaway of this review should be that every True Head session carries with it the nascent promise of superb secondary listening; it thus shares with all great records the power to confirm that you do — that you still — in fact like music.

Of course none of the foregoing is necessary to sell you on this release. All you need to know is that it's on Youngblood. Talk about your all-American platinum-plated brands. Talk about a name you can fucking trust. General Motors needed a sweetheart deal with the U.S. government, Hostess is in receivership, the NFL is whoring itself to the European market and essentially sticking its head in the sand with respect to some disconcerting medical findings — but here's YB, same it as it ever was, releasing classic after classic as if nothing could be easier.

ONE BY ONE

After doing some research I discovered that One By One is Nick from Face Reality's one man NYHC styled straightedge band. The demo kicks in with "Won't Come Out On Top" which is a feral rager of a track clocking in at 36 seconds. The vocals remind me of a more pissed Porter. "Better Days" kicks off with a tight skank part and has some great moments, but I think it could end about 20 seconds sooner to be honest. Finally "Down The Line" is what I would call the "pit anthem" of the demo Very moshable. The artwork is pretty ill, badass 3 headed monster is about to chow down on a young skin, and there's a good stone typeface to go with it - all bases for NYHC style demo art have been covered. Three songs is truly an unfuckwithable amount of songs for a demo. Long enough that you don't experience any cognitive dissonance after copping due to the fact that you spent $5 that could've gone to eating 2 JBCs and a small drink at Wendy's, but not too long that you will lose interest when checking out a new band. Luckily for you, there is no physical copies of this demo yet, so go buy some JBC's and skank it up to these emps

LIFE OF REILY

This 4 song demo just recently came out, self-released by members of the band on Orphanage Records. Life ofReilly introduces John Reilly, a new vocalist on the mic along with Mike on guitar, TK from United Youth on bass, and Rifkin from Stick Together on drums. Musically this is has the sound of a slightly slowed down Minor Threat approach. The songs are quick and got that youthful energy but I do wish they were a bit faster - this is redeemed with the way the quick mid-tempo mosh breaks kick in and out (See "Change" the 4th track mosh and spoken part), and the bare bones production gives it nyhc vibes at times on a song like "Slave to Society" where the intro is nice and dirty which pairs well with the positive vibe of these songs. "Slave to Society" to me shows the most potential out of this demo, good lyrics about taking on life and not being passed by, the backups sound tough. Good debut and unique packaging...I'm interested to see what they do with some more time playing under their belt.

United Stance Pics taken by Benoit Pepin and Bostin Gleva

Reviews by MTM, LaForge, Emmet Morris, and Gil Sayfan

PLEASE MAIL ALL DEMOS TO MOSHERS DELIGHT

1328 NEWTON STREET NE WASHINGTON DC 20017

UNITED STANCE

BACKGROUND
United Stance is a Pittsfield unity band. We are mostly the brainchild of Jonah Falco and myself. I had these songs I wrote between 2003-2008 that never got used and it pissed me off that they were just sitting on practice tapes. I decided I needed Falco to drum on them because he was into that kind of stuff and had never done a band like that. I knew he'd add his own flavor to it so I sent him the riffs and told him to do whatever he wanted with them. He changed up the tempos and added some real unity sounds to it. He recorded drums and guitars in about an hour, then before an Omegas gig in Toronto we met up, split the bass duties and suddenly we had a demo. I recruited local shredder Victor In Pain, plus my boys Luke (Waste Management) and Danimal (every Boston band) so we could play a gig, and there ya have it.

DISCOGRAPHY
We were supposed to have a 4-song demo out for the show but my voice gave out during recording. We made 20 copies of a 2 song promo tape just to have something at the gig. It was a rush job and we actually put one of the wrong songs on there. So yeah, enjoy that... real demo out soon on Blank Stare.

STAND AGAINST
We stand against oppression, close-minded thinking, schisms in the scene, conformity, and speaking out against Pittsfield Hardcore.

5 RECORDINGS THAT INFLUENCE UNITED STANCE
NY Wolfpack "Changed" (Albany Hardcore comp) - I rediscovered this song and realized it's probably better than anything on the LP. The long stretched out words over the fast parts, the metal leads over the slow parts, it's just perfect. I listened to this song obsessively for weeks straight and that's what inspired me to finally talk to Jonah about doing United Stance.

Agnostic Front "Victim In Pain" - ultimate unity record.

NYC Mayhem "all" - not to be the nerd that picks this over SA because it's not better, but it is faster. Pretty sure they were an inspiration to Jonah's ridiculous beats, and to fit some vocals over those wacked out tempos I had to go back and listen to these slamthrash gods myself.

Warzone "DFTS DFTS" - other ultimate unity record, great inspiration for Vic's guitar solos and whammy bar action, big vocal influence too since Raybeez laid down what's probably the best vocal delivery on any music album ever.

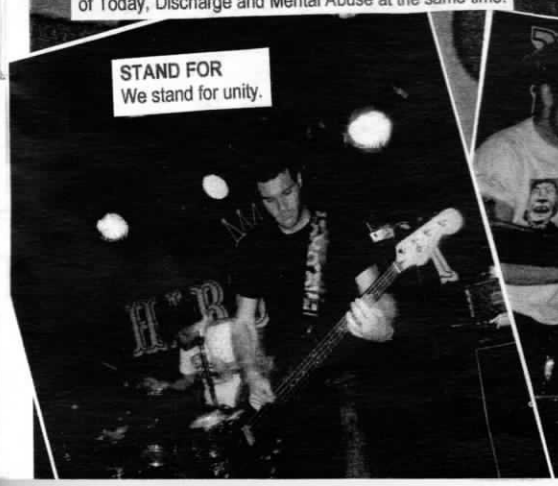
Crucifix "Dehumanization" - listening to this record is like listening to Agnostic Front, Youth of Today, Discharge and Mental Abuse at the same time.

FIRST FEW SHOWS
We only played the 4-song set at NDY, I thought we sounded pretty good considering some of the members had only met 24 hours prior. It was a big venue and no one knew who the hell we were, but now they do. Watch out.

FAITH/VOID
I've always been a Void man and that will never change, but I'm not one of those assholes that's all "OBVIOUSLY it's Void, duh". No man, The Faith is fucking sick. As soon as I hear that first chord ring out and that snare tense up, I know it's time to hit the brainpit.

BEST CURRENT SCENES/BANDS
Pittsfield, MA - Free Spirit, Peacebreakers, Hoax, the spirit of the traintracks by Rebel Sound will never die.

Russia - The scene has been real active there and the Ukraine and I think it rules. It makes a lot more sense to be into hardcore and straight edge when you're surrounded by Krokodil, armies of nazi skinheads and streets you're not safe in past dawn. Check out Degenerative Behavior, Rearranged, The Pack (RIP), Big City Bastards.

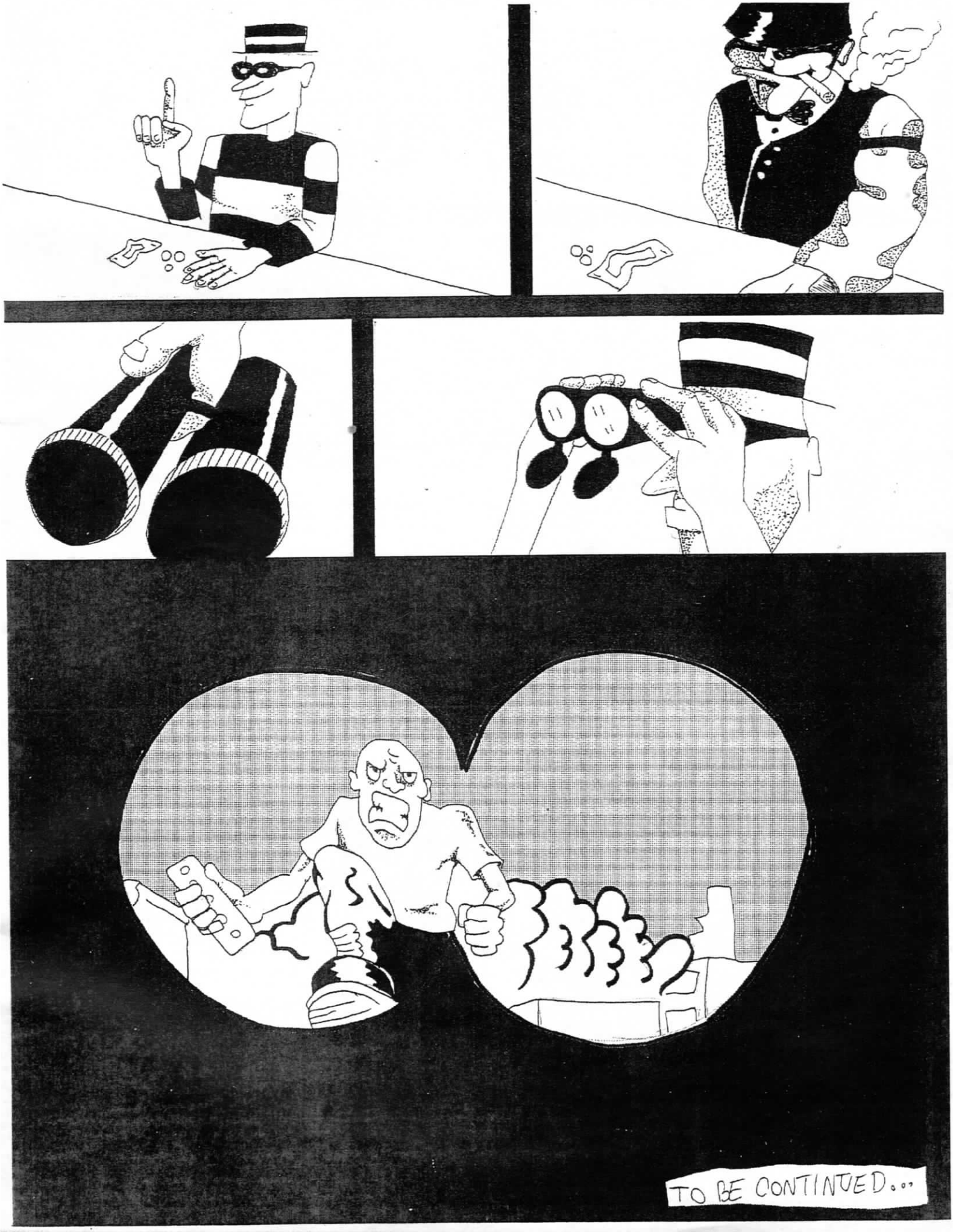


STAND FOR
We stand for unity.

FUTURE
Put out the demo, write some new songs, find a time and place where we can play another gig. Stand united until we're tired, then sit down united.

WHAT DID YOU EXPECT FROM UNITED STANCE AND WHAT DID YOU GET
I thought it would be fun, and it is fun. We aim to please Gil Sayfanacrowd, and he is pleased. Fuckin' A we rule.

BUSTIN'
OUT
BY:@ARBYSDRINK
FOR
MOSHERSDELIGHT
BOOM!


TO BE CONTINUED...

MOSHERS DELIGHT

VIOLENCE TO FADE - DEMO 2012

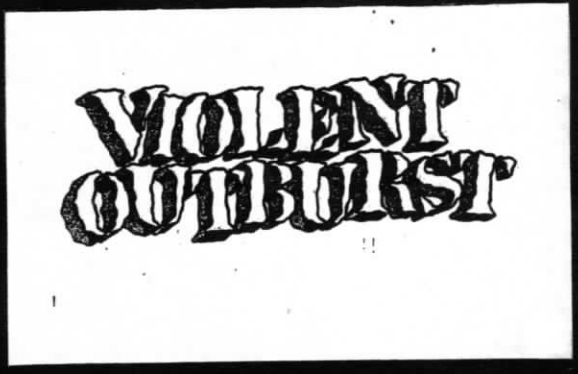
Fast, not moshy, NY-influenced hardcore from CT/Mass, featuring members from Alert. (Btw, remember how YOT and BOLD were really CT bands that one day just claimed they were from NY? Not to mention Right Brigade's shameless affectation of Boston. I bet that really pissed some people off. But whatever, those bands (not RB) fucking rule. They can say they're from the United States of Space for all I care.) Anyway, the demo art features an X'd up rat posed like Cappo on the cover of WNITA, and standing in an alleyway like one of The Crew. Since he's straightedge, I'll assume that he's a suburban rat (probably the pet of some shitty rich kid) who took the train into the city for a matinee. I bet he'd shit himself if he saw Tom and Nick coming up that alley in their boots and coonskin caps. Whatever the story is, rats are cool and it's a pretty cool drawing. Musically this is straight SOIA worship, with a dash of WarZone (esp. "The Real World") and an admittedly obvious (see the insert) Altercation rip-off. (First person to write in with the correct answer wins a Mosher's Delight prize pack) The Side By Side inspired intro is catchy as hell, and I hear elements of Supertouch WNYU sprinkled throughout. The demo is finished off with a nice rendition of SOIA's "Give Respect" except that I'm not into the added "Straight Edge" vocal at the end of the song. Overall a solid effort. I rate it 3 rat tails out of 5 pairs of In Effect sweatpants.

GIVE - VOODOO LEATHER

Let's start with the bad news: "Sonic Bloom," a staple of the band's live sets and, if I may say so, the song that separates full-bloom flowerheads from mere germinal seedlings, isn't on this tracklist. I had somehow gotten it into my head that it would be. The wait for the definitive studio version continues.Now the good news: If you were for some reason expecting that the songs on this tape would be as boring, insipid, and fun.-like as the accompanying zine would be inexpertly laid out, redolent of desiccating cabbage, and crammed full of dubiously argued polemics extolling trickle-down economics, Bridge 9's Victim in Pain reissue, and Line 6 amplification, I don't really know what to say to you other than that's definitely not the case. This is the best-yet Give recording that consists of more than two songs, and the accompanying zine, besides being printed on pleasant-smelling paper, is a category-killing repository of cool photos of dudes wearing cool shirts. (Also, it includes the lyrics to all five songs, which doesn't seem like a big deal but I think it's a great touch.) I have just now set fire to a strawman who doubted Give. What was the point of that? The point is that Give is a band in whose hands you feel safe. You're Midge; Give is Moose. You trust Give so totally that it's prima facie absurd to imagine someone expecting anything less than greatness from them. You don't have to hope they'll never let you down, because you know as matter of something like natural law that they won't. There are a very few things in life that fall into the same category. (Think of how many of your friends distrust their parents.) I have been saying for a while that we're in a new Golden Age, and there's no more convincing support of that claim than the existence of Give. What was the last band around which such broad consensus was able to form? The Descendents? Metallica? You think I'm exaggerating. Am I? Give it some thought.

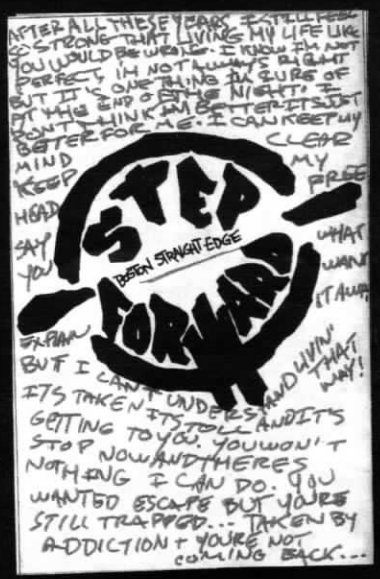
A few stray shots:
-The lyrics for the lead track, "Voodoo Leather," constitute what is to this point the most trenchant and explicit articulation of the unreconstituted humanism evoked by Give's iconography. Not that I thought for a second that the flowers were being deployed ironically; it's just nice to be reassured.
-"Godspeeding," last seen during the paleolithic Moonflower 12" era, makes a triumphant, "Wake Up and Live"-esque return, this time featuring vox and guit work from Chris Corry, who recorded the tape and whose on-track contributions are somewhat surprising in that they happened but not at all surprising in that they're really good in an understated, for-the-sake-of-the-song-above-all kind of way.
-Side two consists of a mini-suite of songs, "Snakey Charmer" and "Snakey Rider," that to my ear function in tandem as an extended thematic echo of "Voodoo."
-There's some kind of lyrical motif, the result either of high-falutin' design or happy accident, involving the words "ordinary" and "necessary" that invites more imaginative critical analysis than will be provided in this review.

If I thought, reader, that as of February 2013 you stood so much as a wrongly-accused-skinhead-on-Geraldo's chance of being able to buy this tape/zine combination release in any kind of "virtual" or brick-and-mortar retail context, I'd advise you to do just that. As things stand, you'd better get your weight up, because it's off to the Hobbesian aftermarket you go. Bid hard.



VIOLENT OUTBURST - DEMO

I didn't know what to expect when I first heard about Violent Outburst, just that Patrick from Mad World is on vocals with an excellent selection from the Richmond rogues gallery backing him up (members of Wasted Time, Direct Control). I snagged a demo after their live show in DC and lucky for you it's got 4 buck as fuck ass-ripping hardcore punk tunes that will have you moshing for more. They had my curiosity with the name Violent OUTBURST but got my full attention with their first track the "HARD WAY". Coincidence or not, this joint knocks you straight upside the head with a sledgehammer riff right from the start. Real quality hardcore song with a break part that will have you duck-walking like a maniac across whatever basement you have the pleasure of seeing these hooligans tear down. "Force of Fusion" flies in second with a flurry of fills and driving riffs being hurled straight at your mah fuckin' ear hole surely causing some amount of permanent psychic damage. Patrick lets all the "Cowards" know what time it is in the third track with a real deal pick-up-your-fucking-feet style intro mosh part that will make you wanna rip both of your boots off and throw 'em out a window at all the liars and cheaters passing by. If you're still alive at this point you're about to meet a fate worse than death with the last track "Violent Outburst". This one is a real in-your-face anthem that leads into a slow, creepy crawly style mosh part replete with all the bends and a hammering riff. The production on this demo is superb in the dirtiest, grittiest way just as a demo should be, and reminds me of a rawness only found on classics such as Life's Blood's "Defiance" EP. The artwork is a plain and simple bad ass NYHC-styled logo drawn by the man himself Kenny Fontaine. The vocals are sick and definitely add a ferocious and pissed-off touch to the demo, as if the music wasn't enough to convey that sentiment. The riffs spewed from the guitars tear right through you like the goddamn chainsaw on the Razor "Violent Restitution" LP cover. This one gets 4 out of 5 outbursts of violence from me.



STEP FORWARD - 6 SONG PROMO

Its been 5 years since we have had new jams from these Boston badasses and I for one have been patiently awaiting their next move. After 5 years of anticipation from the Hardcore community we have a 6 song promo tape that is sure to quench our hunger. Fast and pissed off just like i like my Hardcore to sound. Blazing guitar solo's (is that a finger tap solo i hear?) and powerful vocals to ice up the top layer of this ugly yet tasty cake. With song titles like "No Way Out" and "Can't Escape" its clear to me that after 5 years Kenny's just as angry if not angrier than before and thats fine with me. Skank parts that are all chug chug trying to be hard dogshit will not be found on this joint so if you came for some fake machismo crap then it aint here baby. These skank parts are executed perfectly in my book. Palm-muted real badass skank parts that make me want to skank like the fat dude with the mohawk from the Bad Brains CBGB 82 set. Its got me skanking right next to the bunk right now just thinking about these skanks. If Step Forward is a cake and this tape is icing then let me just say that this badass cover of Stay Clean by the almighty Motörhead is for sure some tasty sprinkles. Fast as hell vocals are gruff as hell everything here is just executed perfectly. When i first heard the bass solo i was sure that it was just Lemmy's recording just pasted onto this song. I had to ask Kenny myself recently if it was Lemmy's solo on the tape but he confirmed to me that it was 110% Danimal doing that bass solo. Danimal if i had more than two thumbs i would give you more than two thumbs up for perfectly recreating/paying homage to one of the illest bass solo's of all time (and trust me i love me some distorted bass solo's lemme tell ya). I am even more excited to hear what they dish out next and if it tops this tape then GODDAMN.

Reviews by LaForge, Zack, DHD, and Simp

Violence to Fade pics taken by Todd Pollock

PLEASE MAIL ALL DEMOS TO MOSHERS DELIGHT
1328 NEWTON STREET NE WASHINGTON DC 20017

VIOLENCE TO FADE

BACKGROUND
VTF was something I've wanted to do for a while especially since my old band, Alert, wasn't doing much at the time, but since I thought it would be too much of a hassle trying to organize members and practices, I figured I'd just write it all myself. So I sat in my room and ended up writing what became the VTF demo. I wanted it to be straight up mid/late 80's NYHC worship a la Raw Deal, Sick Of It All, all that shit. I asked my boy and 1st Alert drummer, Will, to help me out with the drums and he agreed. We banged out some practices and recorded a super rough demo from his phone. I showed some of my friends and they dug it and said they wanted to play in it. So finding members ended up being way easier than I thought. I don't even think we practiced collectively before we recorded the demo, but I have shitty memory and could be wrong. I did both guitar tracks and vocals on the demo though because it wasn't until after we recorded that we decided on the final line up of Will on drums, Cody on bass, Sean and Jake on guitars and yours truly on the mic. Cody lives 3 hours away on Cape Cod while Sean and Jake live in Connecticut, but that doesn't stop us. VTF is here to stay!

DISCOGRAPHY
Right now we just have the 5-song demo out, but we're about 3/4ths done writing for an EP we hope to release early 2013. Shit's gonna be wild!

5 RECORDINGS THAT INFLUENCE VIOLENCE TO FADE
Side By Side - You're Only Young Once 7": This goes without saying. Side By Side was flawless and a band that gets my blood boiling and goosebumps poppin out every time I listen to them. We got our name from one of their songs and they couldn't be a bigger influence to us as a band.

Breakdown - 1987 Demo: This also goes without saying. This band pretty much pioneered that hard hitting New York hardcore style we all love so much. I love all the material, but I am a huge fan of raw, heavy, pissed, fast records. This demo is all that and then some! Also, that opening riff in Kickback. Jesus.

Sick Of It All - Blood Sweat And No Tears: I'd include the 7" with this as well. This is probably my biggest influence and reason for wanting to start this band. I've listened to this LP a million times over and still never get sick of it. Flawless.

Raw Deal - 1988 Demo: Another core recording that is a reason why VTF exists. Love how raw (pun intended) this demo is, love the riffs, the grooves, the voice, anger, everything.

Inside Out (NY) - Above All 7": Underlooked band in my opinion. It's not even about which Inside Out is better cause I don't care. I love this 7" and definitely see them as a big influence for us. Shit's fun, groovy as hell, and NYHC as fuck. I pretty much just named all the bands we rip off the most. There are many others, but these are definitely the top 5 for me in terms of influence.

STAND FOR
VTF stands for living your life to the fullest and living it for you. Being yourself. Standing by your friends when they need it most. All that good shit! You're only young once so don't fuck it up! We're also for going to Denny's post-practice or post-shows. Oh and VTF stands for Violence To Fade.

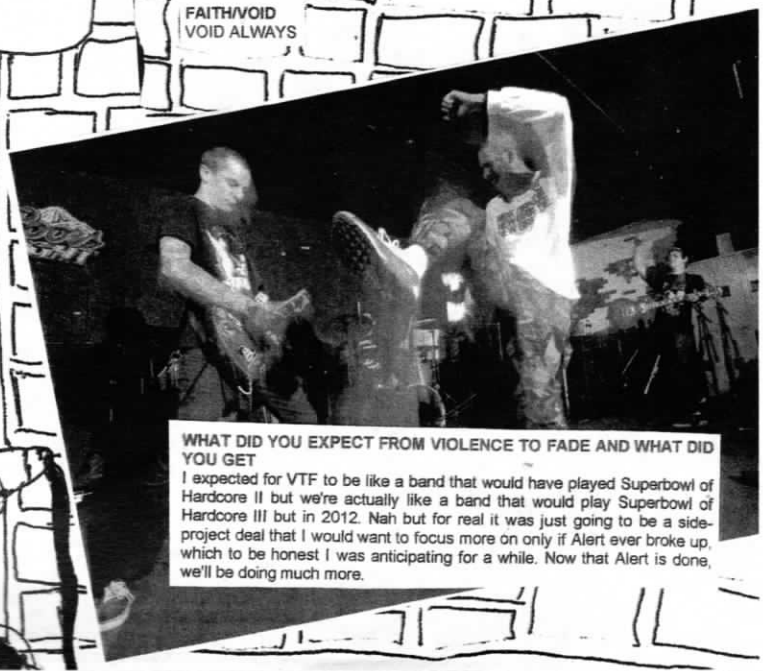
STAND AGAINST
Kinda hard to say collectively, but we're all definitely against bullshit elitism of all accounts. You're no better than anyone else so no need to front and pretend like you are. We're all human and you need to realize that. I'm not talking to a specific person, but if you're feeling uncomfortable from that then it's probably for you. Also we're against selling tickets for venues to play shows. Fuck that.

FIRST FEW SHOWS
Our first show was actually something we hopped on literally last second. The show was in Boston and it was Beware, Free Spirit, Clear, Caught In A Crowd and we ended up hopping on as well as Wolf Whistle and Our Side. I was nervous as hell, but it turned out well. Kids were into it. The next two shows were in Providence, RI and most recently in Connecticut with Strife and Supertouch and it was a lot of fun. I'm really getting into the groove of being a frontman I feel and it's only gonna get better!

BEST CURRENT SCENES/BANDS
Favorite definitely goes to the home scene in the northeast. Not even just Boston either. Massachusetts as a whole, Rhode Island, New York, the entire area is killing it right now. In terms of bands, Caught In A Crowd gets a lot of love from me, as well as Our Side, Mindset, New Brigade, bands from all over the place. I'm also really into Hounds Of Hate. Band kills it on record and kills it harder live. Hardcore is the fucking best, especially in 2012.

FUTURE
We wanna take 2013 by storm! Release this EP and play out as much as we can. We're kinda just going with the flow right now, but that flow is looking mighty strong right now for us!

FAITH/VOID
VOID ALWAYS



WHAT DID YOU EXPECT FROM VIOLENCE TO FADE AND WHAT DID YOU GET
I expected for VTF to be like a band that would have played Superbowl of Hardcore II but we're actually like a band that would play Superbowl of Hardcore III but in 2012. Nah but for real it was just going to be a side-project deal that I would want to focus more on only if Alert ever broke up, which to be honest I was anticipating for a while. Now that Alert is done, we'll be doing much more.

CHRIS X

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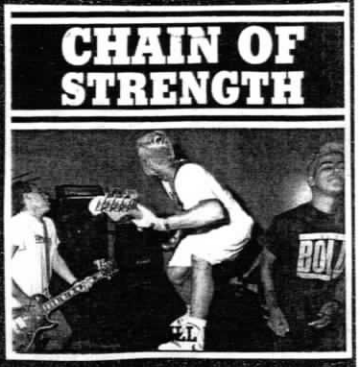

1994- Late Summer.

Zack De La Rocha: Vocals
Chris Bratton: Drums/Vocals
Jason Farrell: Guitar/Vocals
Myra Power: Bass/Vocals

Ok, first off- this band never existed. We were never in the same room together, or even on the same coast together. There was no jamming, there are no recordings, there are no pictures. This band was an idea that Zack and I dreamt up, got briefly VERY exited about, then abruptly abandoned. Now with that CLEARLY established- read on!

In January 1994, I was playing drums in the Los Angeles based band WOOL, that was formerly the Washington DC Dischord Records & Ian MacKaye produced band SCREAM, that Dave Grohl had actually been the drummer for just prior to joining Nirvana. We were recording our London/ Island Records LP, BOXSET, way up in Northern California & after completing that LP, we toured the States in late Spring for three months straight. One of our last shows was at Rage Against The Machine singer, Zack De La Rocha's warehouse space he had in Highland Park, Ca. The show was fun and reconnecting with Zack after not seeing him over the last four years since we played together in the late 80's/early 90's Revelation Records HC band, Inside Out- was surprisingly cool.

Not long after, I got a phone call from Zack detailing how rough it had been attempting to write and record the follow up to RATM's enormously successful, multi-million selling first LP. They'd all been living in a studio together in Atlanta and it had went so badly that they had decided to take something like six months off from each other to cool out and figure out what they all wanted to do.

Zack wanted to start a whole new band. I was down for this mission he was proposing as I'd felt then, as I still feel now, that Inside Out's real chemistry, potential and promise was cut way too short by some unfortunate decisions and one bad twist of fate. He and I came up with a new blueprint- the proposed vibe of this band would loosely be: The Stooges, The Yardbirds, Love, Public Image ltd, X, Wire, Bikini Kill, B-52's, The Pretenders, Joy Division, The Germs, Black Flag, etc, plus our own inescapable roots as Inside Out and Swiz and the ever heavy looming cloud of the entire Dischord Catalogue that hung then and still hangs now over every one of us for life.

What was exciting for Zack and I was to blend all of this with prime time Riot Girrrl, as we were both big fans of Bikini Kill, Huggy Bear, Brat Mobile, Slant Six, etc- plus the fucking mighty X-Ray Spex, The Slits, Siouxsie & The Banshees, etc. We were mutually interested in exploring True Female Energy, especially after all our collective experience in the singularly male sausage fest that HC had become by the late 80's.

The Guitar spot for this band was a total no-brainer for us: Jason Fucking Farrell from the brutal late 80's DCHC band, SWIZ. They were contemporaries of Inside Out and Chain Of Strength, as we had played some legendary shows together, like Gorilla Biscuits, Swiz, Inside Out, etc @ Gilman St, Summer 1989. More often than not, most people agreed that Jason was THE top HC guitarist in our scene nationwide, both sonically and visually. Homeboy rolled outta bed with ridiculously perfect James Dean hair, while backing up his Hollywood profile with an enormous stage presence, pulling larger than life movements and aggression that conveyed so much damage, pain and chaos- while being undeniably the finest rhythm guitarist of our generation.

He was armed, of course, with the DC tools of the trade: Dark wood Gibson SG and Wine Red Les Paul Standard.The LP Standard had been a favorite weapon of Lyle Preslar and Brian Baker of both Minor Threat and Dag Nasty and the Gibson SG the only guitar ever alowed by guitarists Michael Hampton and Eddie Janney in their penultimate DCHC band, FAITH...we took notice of Jason's attention to detail and bold claiming of his DCHC lineage and we were thoroughly impressed.

The last and arguably most important piece of the puzzle would be Myra Power, from the Ian MacKaye produced Dischord band, Slant Six. I had seen Slant Six at what was at that time the most important underground Club in Los Angeles, if not America: Jabberjaw.

This club had been a Mecca for Grunge, Riot Girrrl, DC/Olympia/San Diego, Spazzcore, Powerviolence, etc. hosting legendary shows by Nation Of Ulysses, Nirvana, Bikini Kill, The VSS, Mudhoney, Rocket From The Crypt, the Make-Up, etc, the list is long and the place had a vibe that was so special, that modern LA clubs are still trying and failing to replicate it's intimacy. Seeing Slant Six there, I was floored by the charisma and projection of immense, controlled, ice cold passion & subversion from the aptly named: MYRA POWER. She reminded me of The Cramps guitarist,

Written by Chris Bratton
Winter 2013

Ivy Rorshach but with Black hair and Bangs- sharp as a fucking box cutter slicing out your Achile's tendon...fucking pissed and wielding what totally appeared to be Paul Simonon from The Clash's White with Burgundy Tortoise Shell Pick Guard, Fender Precision Bass Guitar with White Pick Ups. Myra was so rad that fucking Courtney Love personally asked Myra to join Hole to replace the recently deceased Kristen Pfaf.

Myra's answer:

"Um...No, Thank You".

So after some amped up phone conversations and completing a theoretical line up, Zack invited me up to his warehouse to begin writing songs. I came armed with my 1968 Gibson Les Paul Gold Top Deluxe with naturally aged, severely cracked, or "checked" finish. He liked it so much He got Gibson to give him a new, anniversary edition Gold Top. Zack brought his late 70's Dark Wood Gibson SG that he had played during his final days in the OCHC band, Hardstance and in just two afternoon sessions in a one week period, we quickly wrote the music for 5 songs. These songs were fucking pissed, scrappy, sassy American Garage HC that would be played by some serious assassins with very specific skill sets, unlimited fire power and a deep, collective emotional pool of blackness to draw from.This band was going to be bullet proof and fucking invincible: Totally impervious to heat, cold, weather, fatigue, pain, etc and could survive for weeks without food & water, like a rabid skinny stray dog irrationally lashing out violently at imaginary ghosts, demons and tormentors. We were stoked on the songs, so now it was time to throw up the Bat Signal and assemble the Team.

I was elected to do the phoning up and in hindsight, that was a mistake. I called up Jason and told him about everything Zack and I had talked about- our aims & goals and the powerful set we had begun bringing to life. I told him about the finely crafted line up, Zack's current situation with RATM- everything. I told him that Underground or Mainstream, this band was going to be devastating. I then asked him how soon he could get on a plane from DC to LA, come jam and see if he wanted to start being a part of this thing. Instead of being like, "Fuck yeah! I'm booking a flight after we hang up, can I stay on your couch for a bit"? he got all Jimmy Stuart, "It's A Wonderful Life" on me:

"Well, gosh...I don't know, ah...I don't know if I can drop everything and uh...I just don't know".

I couldn't believe what I was hearing.

Me: "Dude- Zack is possibly the best frontman in America right now...are you thinking this through"?

JF: "Well, I don't know if I can just get on a plane and um..."

Me: "Ok, dude- just think about it and I'll call you in a few days".

I told Zack how it went and he leaned in, he looked me in the eyes all serious and said: "Tell him I'll pay for his flight- just get him out here". I gave JF a couple days to think on it, then called & told him Z had offered to pay for his flight, but he was STILL:

"Gosh, fellas- thanks for the offer...I just don't know if I can get away right now".

Fucking baffled, I hung up, then immediately called Zack and said:

"Maybe you should call Jason".

He wasn't about having to talk anyone into anything.

So that being JF's response, all the energy we had built up just got sucked away and disappeared and that was the last Zack and I ever spoke about the project again. We'd learned the fucking hard way: Jason Farrell is a fucking Captain who's not about to play in somebody else's band, not even Zack's. We shoulda known, because Quicksand had tried and failed TWICE to get him to join and other bands over the years had tried as well. Everybody loves Jason Swiz. So that was that- game fucking over. There was no other guitar player we wanted. We never even contacted Myra Power.

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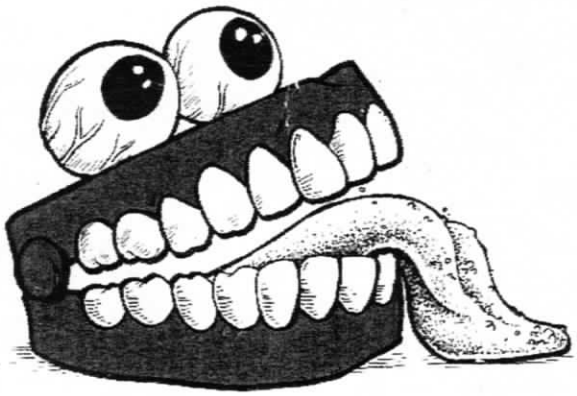

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